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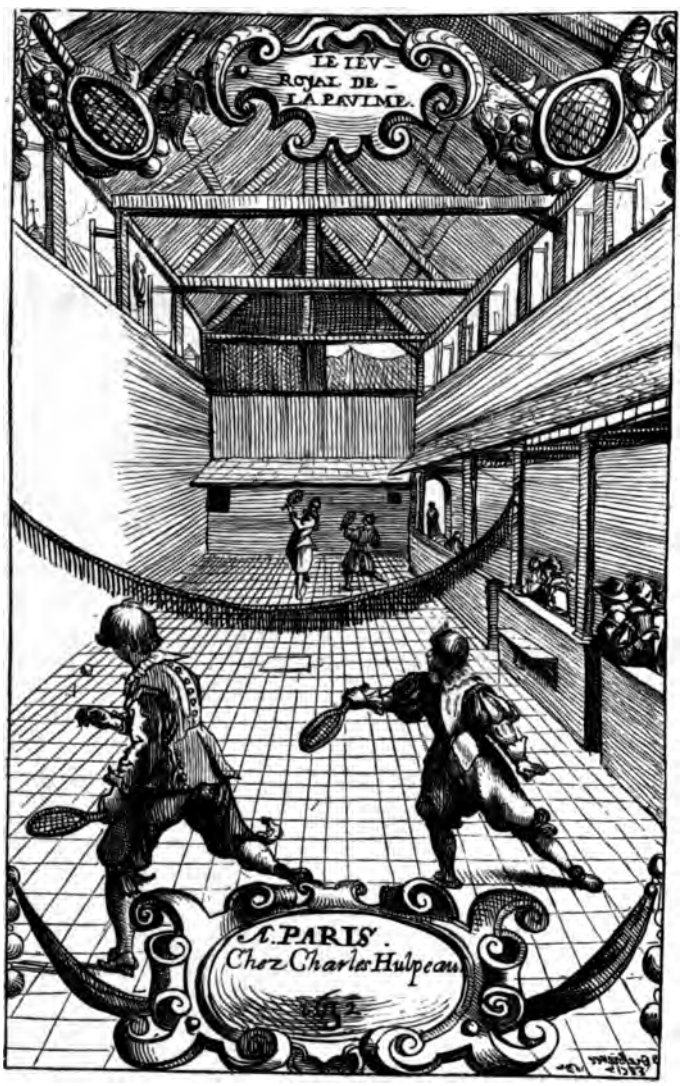
LE IEV
ROYAL DE
LA PAVME.
A PARIS.
Chez Charles Hulpeau.
1632

The Annals of Tennis,

By

Julian Marshall.

O Fidi Comites! bellum hoc, bellumne putandum?
Non bellum, at ludus, pila cui palmaria nomen:
Strictaque reticulo, campoque inclusa pilari.

Come, let's clear my our brows: shall we to Tennis?

(CHAPMAN, *The Tragedy of Charles Duke of Byron*, Act. iii., Sc. i.)

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To

My Friend,

George B. Crawley.

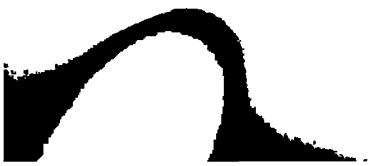
PREFACE.

NEARLY the whole of this book appeared in chapters, in the columns of *The Field*, from August 1876 to November 1877. In reprinting these in the present form, much has been done in the ways of revision, correction, and re-arrangement, while some matter of value has been added, and other, of less importance, has been either omitted or transferred to notes or Appendix, where it will be found by such readers as care for everything which illustrates the history or development of Tennis.

The author has used in this work, which has been to him a labour of love, materials accumulated during no small number of years. That it exhausts the subject, he neither professes, nor wishes to believe: he only hopes that it may not exhaust the patience of those who are interested in the game. It is the first attempt at a General History and Description of Tennis: it is, therefore, necessarily imperfect. If, however, it supplies a want, though only for a time, or paves the way for a future and more complete work of the same kind, the author will be satisfied.

Meanwhile, he offers his most cordial thanks to all those who have given him, in the course of the work, either suggestion or criticism, as well as to those others who have helped him in his search among the treasures of the British Museum, the Public Record Office, and other libraries. Among these, he would especially name Lord Leconfield, Mr. R. Garnett (of the British Museum), Mr. H. H. Gibbs, Mr. H. Jones, Mr. A. Kingston (of the Record Office), Mr. C. T. Martin (of the Record Office), Mr. E. Plener (of Vienna), and Mr. R. R. Sharpe, Clerk of the Records in the City of London.

April, 1878.



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THE

ANNALS OF TENNIS.

I.

TENNIS ABROAD.

TENNIS, the "king of games," or, as others have it, the "game of kings," may rest its claim to the former title upon its antiquity as well as on the degree of skill, activity, and endurance which it demands. That a game so old as Tennis should still exist in almost the precise form in which it has lived through two or three centuries, and but little changed, and that very gradually, from its anterior and ruder shape, is evidence enough of its worth; and commendation of it on the score of healthfulness as an exercise is not necessary in these days of athleticism. Galen and others have written books and treatises to prove the usefulness of this kind of game, but their arguments would now sound like the merest platitudes, and need not be repeated here: we are all agreed about the advantages of moderately violent exercise of the body.(1) There are exceptional advantages in the steady and uninterrupted play of all the muscles afforded by Tennis, as contrasted with Cricket and other games; but I will not, by insisting unduly on these, incur a charge of partiality, from which I could ill defend myself, but rather trust that those excellences of Tennis will soon become apparent to any candid person who may endeavour to learn and practise the game. I say nothing to those who already know it: they are convinced already, or I cannot hope to convince them.

As to its origin, it may be said that Tennis, like all other games with a ball, can be traced to the earliest times, and much learning has been employed in proving, or attempting to prove, its extreme antiquity. The name of the inventor of ball-play is shrouded in mystery and doubt. Pliny attributes its invention to Pythus or Picus, but, with his usual carelessness,

(1) "Tennis, or the *pilæ ludus*, is a truly classical game; highly esteemed by the most respectable Greeks and Romans, and recommended by Galen as one of the most salutary exercises:" (Works of V. Knox, D.D., vol. ii. 1824, p. 464.) As to Tennis, after this world and its pleasures are past, Swedenborg, in his "Conjugal Love and its Chaste Pleasures," while describing the many heavens to be found above, says: "At the extreme parts of the city there are various sports of boys and young men, as running, hand-ball, tennis," &c.

forgets to tell us his date or country. Agallis, or Anagallis, a fair grammarian of Corcyra, puts forward her countrywoman, the Princess Nausicaa, the daughter of Alcinoüs, as the discoverer of the game. Herodotus(1) gives the honour to the Lydians in the reign of Atys, son of Manes, who, being afflicted by a severe famine, invented this and other amusements to distract their minds from the thought of their sufferings and misery. Some such ball-play seems to have been familiar to Homer, who makes Nausicaa and her attendants (2) spend the afternoon in this manner, describing it in a passage too familiar to quote; and in another place (3) he depicts a dance, combined with ball-play, between Halius and Laodamas, two excellent performers, which seems, however, to have approached more nearly to the nature of ἁρπαστὸν than to any other form of σφαιριστική. In the former, the players caught or snatched the ball from each other; in the latter, they passed it to each other, endeavouring always themselves to return it, but to cause their opponents to fail to do so. Here we recognise the first principles of Tennis dimly shadowed forth. Other forms of ball-play followed among the Greeks,(4) with balls both small and large, such as σφαῖρα κενὴ, ἀπόῤῥαξις, and οὐρανία, &c., from which have sprung the Italian Pallone, as well as our hand-ball, foot-ball, &c., and of these it is not now my province to speak. I will only refer to a coin of Gordian III., from which Mercurialis gives a representation of three athletes playing with a large or balloon (*pallone*) ball, their right hands guarded with great gloves or gauntlets;(5) and another, a coin of M. Aurelius Antoninus, struck at Byzantium, showing the use of the smaller ball with unprotected hands,(6) the games in both cases appearing to be held in honour of Apollo Pythius. With all this, however, we have little to do in seeking the origin of Tennis, apart from that of other ball-games; and we, therefore, must refrain from entering on a search for it among the customs of the Old World. That it was introduced into England from abroad, and not invented in our island, is abundantly proved on all sides; and, for this reason, it will be most convenient to consider its history in foreign countries before describing it as naturalised here.

Sidonius Apollinaris, who lived A.D. 430—487, mentions his experience of the game in a letter which shows very curiously how far, in the life of a bishop of those days, such pastimes as this were mixed up with more serious occupations.(7) We shall find more than one bishop following his example before we have gone far.

In the middle ages hand-ball was played both in Italy and in France in uncovered spaces prepared for the game, either in the parks or in the *fossés* of the châteaux, just

(1) Lib. i., c. 94.

(2) Odyss. lib. vi., vv. 96, *et seq.* Sophocles founded on this incident a Satyric drama, which he called Παίγνιον, and which had a great success. It is a pity that this is no longer in existence, that we might see how the great poet treated such a subject. The game played by Nausicaa seems to have been that which was called ἰφιτίνδα or φαινίνδα, in which the players endeavoured to deceive or *dodge* each other with the ball.

(3) Odyss. lib. viii., vv. 370, *et seq.*

(4) A just idea of the great interest taken in ball-games by the Greeks is given by the verses of Damoxenus, which Athenæus has preserved in his "Deipnosophista" (Lib. i., c. 12). The Athenians, among others, gave a signal proof of the estimation in which they held this kind of sport by giving the rights of citizenship and erecting statues to Aristonicus the Carystian, σφαιριστικὸς to Alexander the Great (Athen. lib. i., c. 15). The sphæristicus was expected to be εὔρυθμος, εὐσχήμων, εὔσκοπος, ἀκίσκοπος, εὔτονος, i.e., orderly, well-formed, keen-sighted, sure-aimed, muscular (Pollux, IX., 107). For further information in this direction, I must refer to the treatises of Becker, Krause, and Burette, all of whom have attempted to dispel some of the obscurity in which the ball-play of the ancients is hidden. (For Roman ball-play, *see* Appendix IV.)

(5) H. Mercurialis de Arte Gymn. Venet. 1587, apud Juntas, p. 89; or Amstel. 1672, p. 127.

(6) *Ib.* p. 93; or p. 132.

(7) Appendix I.

as *mail* (or Pall-mall), and *boule* or *boulouard*,—the name of which still marks the place of its former glory at Paris in the word *boulevard*,—were played on the walls or ramparts of towns. In 1316, Louis X. *le Hutin* (the quarrelsome) being unusually heated with playing *la Paume* in the forest of Vincennes, retired to a grotto, where he quickly became chilled, and consequently died soon afterwards.(1) It was clearly the grotto, and not *la Paume*, which killed him.(2) In the same century, and during the reign of Jean *le Bon*, the famous Duguesclin was amusing himself one day by watching a game of *la Paume* in the principal place of Dinant, during the siege of that town by the English, when he received the intelligence that one of his brothers was made a prisoner by the enemy.(3) In 1399, Charles VI., at the moment when he was setting out from Mans to make war upon the Duke of Brittany, went mad. He was conveyed to Paris, where he recovered his reason some days later, and from thence to the Château of Creil-sur-Oise. Outside his window a balcony was erected, fenced in with bars of iron, from which he used to look down upon the ditch of the château, where *la Paume* was played for his amusement. One of these spots devoted to hand-ball still remained in favour in the time of Charles VIII., at his Château of Amboise. Comines relates (4) that "on the twenty-seventh of April, 1498, the eve of *Pâques fleuries*, he came forth from the chamber of Queen Anne de Bretagne, his wife, and took her with him to see the game of hand-ball (*la Paume*) played in the ditch of the château, whither he had never taken her but this time, and they entered together the gallery which was called *la galerie Haquelebac*, ... and the king there struck his forehead against the lintel, so low was the door, and then looked on for some time at the game, and conversed with everybody. . . . . The last thing that he said while alive was, that he hoped that he might never commit a sin, neither mortal nor venial, if it were possible; and as he uttered these words he fell backwards and became speechless . . . ." and so he died.

Strutt gives (5) rough and misleading copies of two representations of what he calls *balloon* and *hand-ball*, taken from MSS. of the XIV. century.(6) The second of these, which occurs in a book of *Horæ B. Mariæ Virginis*, is plainly not a game at all; what Strutt has taken for a ball is either an accidental or an intentional addition to the design, made at a far later period than the date of the MS. The figures are on opposite pages of the book, and are engaged in no sort of game. The former, however, which decorates the foot of a fine page of the French Romance called *Histoire de Lancelot, ou S. Graal*, is very remarkable; Plate 1 is a facsimile of it. Here we see a player just about to strike the ball, which is at the top of its bound; behind him stands the figure of another player, or an instructor (for he is differently dressed from the others), seeming to direct him how to play; and, on the opposite side of the page,—separated from these

(1) Villaret, *Hist. de France*, tom. vii., p. 46.

(2) In Lord Berners' Froissart (vol. ii., MDXXV., ch. xxvi., p. 74), we find the first anecdote of a quarrel at Tennis ending mortally: "Gascone and his brother Yuan fell out toguyder, playeng at tennes, and Gascone gaue hym a blowe." This blow led indirectly to the death of the young Gaston de Foix at Orthes, in 1382, by the hand of his father, who suspected him, in consequence of Juan's accusation, of conspiring to poison him.

(3) *Vie de Duguesclin, Connétable de France*, par Guyard de Berville, tom. i., p. 110.

(4) Lib. viii. chap. 18.

(5) P. 96, edition of 1831.

(6) R. Lib. 20, D. IV. fol. 207; and Bibl. Harl. 6563, fol. 95.

by the upright inter-columnar ornament, of which I cannot but think the designer has taken advantage, to indicate some sort of intervening line,—stand two more players, with uplifted *palms*, ready to receive and return the expected ball.

A curious illustration of Tennis at this period (Sæc. XIV.) occurs in a poem(1) by Charles d'Orléans, in which he compares life, with its struggles and cares, to this game, with its chases and its alternations of success and discouragement.

Now, however, the game was already much changed. Without having left the châteaux, it had become popular in the towns, where, for want of more space, it had to be pent up and confined within walls. This was, of course, a misfortune in one sense, inasmuch as the players lost the freedom and freshness of the open-air game; but in another it was productive of great advantages, leading, as it did, to nearly all the refinements of Tennis as we know it. Hand-ball in the provinces had been known as *la longue paume*, or had acquired that name in contradistinction to the game more recently invented, which took that of *courte paume*, from which we derive our word "Court," to describe the place in which Tennis is played. The French always call the place a *jeu*, whether for *long* or *short* Tennis. Formerly they called it a *tripot*, and this name has given rise to many conjectures and attempts at explanation. It certainly presents great difficulties, but the most probable solution is, that it was invented to express the great activity or dancing about (*tripudiation*) which the game developed; or, perhaps, as Furetière suggests, it arose from the fact that these places were indiscriminately used by Tennis-players, and by mountebanks who danced (*tripudiaient*) on the rope. However this may be, these places existed throughout Paris as early as the middle of the fourteenth century. Charles V. had one at the Louvre, which, according to M. de Clarac, occupied two entire stories of that palace. He had another at his Hotel du Beautreillis, the magnificent dependance of the Hotel St. Paul,(2) which did not disappear till 1552, when the street of that name was made through the site of this royal retreat *with the beautiful vine-trellis*. The Court itself, one end of which abutted on the churchyard of St. Paul, was no less than 87ft. in length (the French

(1) Appendix II.

(2) One of the Paris correspondents of the *Daily News* wrote, Oct. 12th, 1876: "I have just paid a visit to an old building, half in ruins, which must have attracted the notice of many tourists on their way from the central part of Paris to the terminus of the Orleans line. This building, almost opposite to the Arsenal, stands at the corner of the Quai des Célestins and the Rue Petit-Muse, and is a fragment of the ancient Hôtel St. Paul, a royal palace in which one King of France (Charles V.) was burnt to death during a masked ball. The palace, with its magnificent gardens, its vineyards, and its menagerie, (there exist now two streets, the Rue du Beau-Treillis and the Rue de la Ménagerie, which remind one of where the two latter stood), extended from what is now the Faubourg St. Antoine to the Seine, and covered an immense surface of ground. The only remains of this palace are to be found in the building which occupies the corner of the Quai des Célestins, and which, though every pane of glass is broken, contains a singular collection of books and furniture. In one room are several volumes of newspapers bound, and the coverings are half rotted by the rain which drips through the ceiling. The floor is littered with books, which appear to have been lying there for years, and which are ready to crumble into dust. In a bedchamber are to be seen a gilt crown, several specimens of minerals, pictures, literally crusted with dust, two or three rusty clocks, and a mass of hangings and curtains, which are falling to pieces. In a bedroom on the floor above are fifty or sixty dolls mounted upon wire springs, which, to judge by their appearance, must at one time have been very elaborately attired. In the reception-rooms, the decaying furniture covers the floors, and one can hardly walk a yard without coming in the way of some object or other. Beds, tapestry, large mirrors, rare and precious cabinets, are lying about in almost artistic confusion. I believe that the reason of this is to be found in the fact that the property is, as we should say, in Chancery. During the siege of Paris, the hotel was occupied by the National Guard. This building was to have been demolished to make way for the new Boulevard Henri IV.; but it has since been arranged that the latter shall be pierced in such a direction as to spare this interesting relic of old Paris."

foot being about three-quarters of an inch longer than the English measure of the same name).(1)

Laboureur, quoted by Strutt, relates that "the Duke of Burgundy (1368), having lost sixty franks at *palm-play* with the Duke of Bourbon, Messire William de Lyon, and Messire Guy de la Tremouille, and not having money enough to pay them, gave his girdle as a pledge for the remainder; and shortly afterwards he left the same girdle with the Comte D'Eu for eighty franks, which he also lost at Tennis."

The records preserved in the *Chambre des Comptes* at Paris give an ample and detailed description of the Hôtels St. Paul, d'Étampes, de la Pissotte, &c. Under Charles VI. these buildings included, among their numerous apartments, *des étuves* (called also *Chauffe-doux*, that is, hot-air baths and drying-rooms), an aviary, and a *Jeu de Paume*.

It is strange that Charles V., who himself loved and practised Tennis, should have included it in the edict, May, 1369, prohibiting games of every kind within his dominions; fortunately, however, royal edicts were then little heeded and soon forgotten, and so it was in this case. It is true that the edict was aimed at the people, and sought to restrain them from enjoying the games which were considered proper only for the nobles; but, in the troubles which came soon after, this edict, with many others, was swept away, and the freedom of Tennis was re-established. In 1427 everybody could again safely frequent the *tripots*. "Profiting by the terrible impunity brought by revolution," says a writer (2) on Tennis in France, "the people of Paris forgot, while playing or seeing Tennis played, that an English king was enthroned in the palace of their prince." It was in this year that a very celebrated player is first known to have appeared,—a woman, a native of Flanders,—who seems to have beaten most other players at this game. The anonymous writer, whose *Journal*(3) was already known to Pasquier(4), who quotes it on this subject, had seen this Amazon of Tennis at the *tripot* of the Rue Grenier Saint Lazare,—which, by the way, became the theatre of Mondory two centuries later, —and speaks of her as follows, under the date of Sept. 5, 1427: "In that year, or a little earlier, came to Paris a woman called Margot, rather young, from twenty-eight to thirty years old, who was of the country of Hainault, and played better at hand-ball than any man had seen (anyone play before); and with that she played both fore-handed and back-handed very powerfully, very cunningly, and very cleverly, as any man could, and there were but few men whom she did not beat, except the very best players, and it was the Court in Paris where the best play was, in the Rue Grenier Saint Lazare, which was called the Petit-Temple."

The mention of Margot, the Joan of Arc of Tennis, and contemporary of that great heroine, brings us to a necessary digression on the subject of the introduction of the racket, which has modified the game more than any other circumstance. First, as to the derivation of the word, M. de Paulmy(5) tells us "it came from the Italians, who pronounced it *racchetta*,

(1) The Paris old foot is given in the "Encyclopædia Britannica"—

	FT.	(English)	IN.
=	1·066	(H) =	12·792
or =	1·06578	(V) =	12·78936

(H) appears to be quoted from Hutton's "Ozanum," and (V) from Vega.

(2) E. Fournier.

(3) A very curious private diary, kept during the reigns of Charles VI. and VII., and published in the *Collection des Mémoires rélatifs à l' histoire de France par Michaud et Poujoulat*, 1ère Série, Tom. 3. The passage quoted above occurs at p. 249 (see Appendix III.).

(4) *Recherches sur la France*, Paris, 1596, Fol.

(5) *Mélanges tirés d'une grande bibliothèque*, vol. des *Jeux d'exercice*.

and the Spaniards call it *raqueta.*" Ménage derives this from the Latin *retis, reticus, reticulum,* thence *reticulata,* and so *retiquetta, rachetta.*(1) This view is strengthened, if not demonstrated by the following passage from the "Colloquies of Erasmus," first printed at Bâle about 1527. It occurs in a conversation between two youths who are discussing the question of what exercise they shall take:

Nicolaus.—"Nulla res melius exercet omnes corporis partes, quam pila palmaria; sed aptior hyemi quam æstati."

Hyeronimus.—"Nullum anni tempus nobis parum accommodum est ad ludendum."

Nicolaus.—"Minus sudabitur, si ludamus reticulo."

Hyeronimus.—"Imo reticulum piscatoribus relinquamus; elegantius est palma uti."

Reticulum is used by the last speaker in a punning sense, of course. The passage is doubly important, for it not only gives the Latin equivalent and, perhaps, the source of our word *racket,* but it also shows the simultaneous use of the hand and the racket. It was actually still in that day a matter of choice to players which way they would play. Exactly a century before this we have seen Margot described as playing "*à la paulme,* . . . et avec ce jouoit devant main derrière main," &c. Pasquier, who quotes these words, takes it for granted that she played with her hand, and he has been followed by most, if not all, succeeding writers. Strutt goes so far as to translate the words thus: she "played at hand-tennis with the palm, and also with the back of her hand;" and I think he goes too far, because no one ever played with the back of the hand at Fives or Tennis; they played those strokes with the left hand which they could not play with the right. This consideration seems to me to give another significance to that passage; for, if the author of the *Journal,* quoted by Pasquier, had meant to say that Margot played equally well with her right and left hands, he would have said so explicitly; and the words *devant* and *derrière main,* so far from proving that she used her hands, and not a racket, appear to prove, if anything at all, the exact contrary. These terms would be naturally applied to play with a racket, and would well describe the actions of striking, as we say, *fore-handed* and *back-handed;* and they (or their synonyms) are, in fact, still so used in France.

The antiquity of the racket, even in this country, is shown by a passage in Chaucer's "Troylus and Cryseyde," where Troylus says:—

> "But canstow playen racket, to and fro,
> Nettle in, dokke out, now this, now that, Pandare?"

by which he alludes, evidently, to the beating to and fro of a Tennis-ball with a racket, and to the curing of the sting of a nettle by the application of a dock-leaf, from which the

(1) Others derive the word from the Dutch *racken,* to stretch; German, *recken;* tight stringing being one characteristic quality of the racket. E. Littré, in his "Dictionnaire de la Langue Française," 1872, says: "Ménage, with the approval of Diez, derives it from the Latin *rete,* a net, considering it as a contraction of *retichetta.* But the word is old in our language, under the form of *rachette,* or *rasquette,* and signifies the palm of the hand, the sole of the foot. It is the diminutive of the low Latin *racha,* which means the wrist, or the tarsus, and comes from the Arabic. The name of the palm will easily have come to be applied to the instrument which took its place. We must, therefore, put aside the Latin derivation from *rete.* Ex., (Sæc. XIV.) 'Les os de la rachette de la main' (Mondeville, fo. 21). 'La rasquette du pié est composte de quatre os' (Lanfranc, fo. 37, verso)." After all, quite possibly, this last may be the correct derivation of the word.

It is, perhaps, not out of place here to protest against the vulgar spelling, which in recent years has made the game of Rackets, as well as the implements used in it and in Tennis, appear as *Racquets,*—a word which belongs neither to the English, nor to the French, nor to any other known language.

people derived in those days a sort of proverbial saying, "dock in, nettle out," here perhaps purposely inverted by the poet,—all in protest against the kind of inconstancy which Pandarus is suggesting to him. There is much doubt as to the dates of some of Chaucer's works; but that of "Troylus and Cryseyde," according to the best authorities, is probably not later than 1373—1384. He uses nearly the same words again in the first book of his "Testament of Love."

That the racket, in one form or another, has been in use in other countries since much earlier times, is almost certain. Of the games of ball which have been found, and are still found, to exist among the most remote nations, a few have always required the use of an implement approaching in character to what we call a racket.

"Among other games and exercises, the Mingrelians(1) play Tennis on horseback. The players are drawn up in files; the leader throws up the ball in the air, and his followers attempt to give it a back-handed blow with their rackets, four or five palms in length (the palm is between eight and nine inches)." (2) J. Long (3) gives an account of a game played by the Chippeways, much the same as *La Crosse*,(4) which has been recently seen in England, and requiring implements strung like rackets. A similar game, played by the Miamis, is described by le P. de Charlevoix; (5) and Jonathan Carver (6) gives additional details of this game, common to the Indians, and resembling *la longue paume* in many respects. Bossu (7) describes the game as played by the Choctaws with rackets 2½ft. (Fr.) in length: and a kind of Tennis, played with a glove armed with strings, has been a favourite for many centuries among the Basques,(8) who even transplanted it to Montevideo,(9) and to Caracas, the capital of Venezuela, founded by Diego Lorada in 1567.(10) References might be given to more authorities than those already quoted, but to no purpose.(11) The fact is clear that a game, more or less perfect, and played

(1) Mingrelia, the ancient Colchis, is one of the nine provinces of Georgia, 43° lat. north, on the shore of the Black Sea.

(2) J. F. Bernard, *Recueil de Voiages au Nord*, Amst. 12mo., 1725, tom. vii. p. 160.

(3) *Voyages and Travels of an Indian Interpreter*, London, 1791, 4to, p. 52. The first edition, 1774, is not in the British Museum.

(4) The *Canadian Monthly and National Review* for May, 1877, gives a good account by "Shebaygo," of the newly imported game of "Lacrosse," which, according to the *Field*, had found its way to Rugby, and promised to be introduced into our other public schools. The writer goes into its "origines," which are traceable to the North American Indians, whose tribes played and practised it immemorially, to inspire vigour, fortitude, and self-control among their youth; and he gives an account of the incident of Canadian history on June 4, 1763, which has made it interesting,—viz. the wresting of a fort (by name Michilimakinak) from the English garrison, by a body of Indians in broad daylight, during a game of "Lacrosse." "Lacrosse," however, is not the name which the writer approves for this athletic and magnificent game, in which the ball is kept going nimbly and endlessly without touching the ground, and with goals 600ft. apart, by means of a bat in each hand, the loop of which resembles a mustard-spoon's bowl. The Jesuits first gave it the name of "Lacrosse," assuredly from no special resemblance to the symbol of their profession. Its Indian name is "Baggatiway," which is said to express in the Chippeway Indians' tongue the characteristics of its playing. The probability is that "Lacrosse" will retain its French name, although it is perfectly clear that the French have nothing to do with its introduction or adoption.

(5) *Journal d'un Voyage dans l'Amérique septentrionale*, Paris, 4to, 1744, lettre XXII., p. 319.

(6) *Travels through the Interior Parts of North America in the years* 1766, 1767, and 1768, London, 8vo. 1778, chap. xi. p. 363.

(7) *Nouveaux Voyages aux Indes Occidentales*, Paris, 8vo., 1768, 2me. partie, p. 100, *Louisiane*.

(8) In the Basque Provinces, the game is called *jugar al blé*, a term of which I have not been able to find any explanation. Whenever a public or private building is built in one of their towns, having a blank or *dead* wall, it is customary to paint upon it the following words, "*Se prohibe jugar al blé bajo la pena de dos ducados*," much as, in our country, the warning to bill-stickers is exhibited. The glove, with which the Basques play, is called a *schistera*. The game is mentioned by Mrs. Edwardes, evidently an eye-witness, in her novel, "A Vagabond Heroine."

(9) Sobreviela et N. Gerbal y Barcello, *Voyage au Pérou*, de 1791 à 1794, tom. i., p. 224.

(10) F. Depons, *Voyage à la Terre Ferme*, Paris, 8vo. 1806, tom i., p. 295.

(11) In the North of France, and in Belgium, there is a

with a racket, is found all over the world wherever a new people is discovered; and we may fairly presume this game to be of great antiquity, since we know the conservatism of savage nations in all their customs. Moreover, it can be shown that the racket was used about the middle of the 13th century,—a date much earlier than that which Pasquier attempts to fix for it,—by an interesting passage in the *Histoire de S. Lovys IX. dv nom Roy de France, écrite par* Jean Sire de Joinville,(1) in which the author describes the game of *La Chicane*, or Tennis-on-horseback. He says(2) that "the Byzantine authors speak of a *paume* played on horseback, which they call by a barbarous term Τζυκανιστήριον, which they also applied to the place in which the game was played, a space of vast dimensions. Their description would have been very insufficient and vague, unless we had had also that of Joannes Cinnamus,(3) who, however, being a great purist in his style, omits the barbarous term Τζυκανιστήριον. He proceeds to call it a noble exercise, practised by the Emperors, their sons, and other princes of the Court." The remainder of his description gives a lively picture of the game. The young princes, separating into two equal bands, stationed themselves on horseback at each end of the arena. Thereupon, a ball made of leather, of the size of an apple, was thrown into the midst. Then the horsemen of both parties started at full speed, galloping towards the ball, and each holding in his hand a racket, "similar to those which we now use in playing *la paume;* the invention of which, therefore, seems to be not so recent as Estienne Pasquier would persuade us to believe." The object was to get at the ball and strike it with the racket beyond certain boundaries that were marked: so that the party which drove it the furthest remained the conquerors. The game, it appears, was dangerous (*ludus periculosæ plenus aleæ*), and the players ran the risk of being thrown, or even dangerously hurt, since they were obliged to ride very hard, and lean over very much to reach the ball on the ground with their rackets. In this manner, according to Anna Comnena,(4) whose father Alexis was playing one day at this game, Tatticus, another of the players, was run away with by his horse, and accidentally wounded the Emperor in his knees and one of his feet, from which injuries he never entirely recovered. Cinnamus also relates that on another occasion, when Manuel, the grandson of Alexis, was playing, he was thrown to the ground and almost killed.

This disposes of Pasquier's attempt at a conclusion as to the date of the invention of the racket. Cinnamus describes the racket, used by the young Byzantine princes, as "a staff, long in proportion, and ending abruptly in a broad curvature, the middle of which was *divided-out*

game of great antiquity which is still frequently played, requiring great skill, and called *Jeu de Paume au Tamis*. It is played with a glove, to the front of which is fixed a stout piece of untanned hide, nine inches long by five inches wide, so stitched as to form, when dry, a curve corresponding to that of the hand, and as hard as wood. The ball is an inch in diameter, formed of strong white leather, and filled with powdered egg-shell or sand, so as to have no rebound, and requires to be struck always overhand. On beginning the game, one player throws this ball upon a horizontal '*tamis*,' or sieve, of a drum-shape, formed of a horse-hair tissue drawn over a wooden frame, from which it bounds enough to give him an opportunity of making his first stroke. The players are divided into two bands; each party tries to send the ball to its opponents in such a way that they cannot return it, and, succeeding in this, they gain one point. There is, near the town of Amiens, a place called *La Hautoi*, where the game may be seen any Sunday afternoon during summer. As a proof of its difficulty, it may be stated that the ball is seldom returned more than three or four times (*The Game of Pallone*, by A. L. Fisher, M.D. Lond. 1865, 4to., p. 37).

(1) Fol., Paris, 1668, edited by Du Cange.

(2) P. 186, *Dissertation* viii.

(3) *De Rebus Gestis*, original edit. Trajecti 1652, 4to., lib. iv., pp. 286-7.

(4) Byzantine History, *Annæ Comnenæ Alexias*. Paris, 1651. Fol., lib. ix., p. 259.

Plate 2.

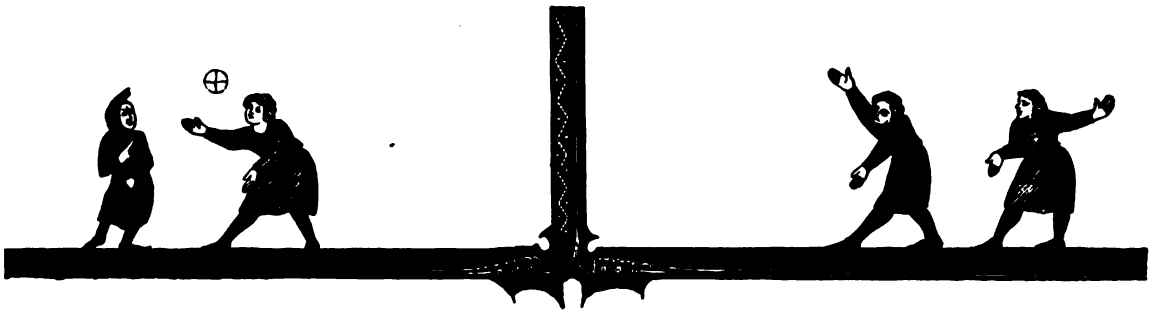


Plate 1.

with gut-strings, dried gradually, and plaited one with another, like a net." The French word *Chicane* is, doubtless, derived from this Τζυκανιστήριον. *Chole* was another game, much played in French provinces in the time of Du Cange, which bore some resemblance to the game described above; and a similar game seems to have been known in early days in Persia,(1) if we may trust one of the stories in the "Arabian Nights' Entertainments," which describes the cure of a King of that country, afflicted with leprosy, by the advice of a physician named Doubán, who persuaded him to play the game with a staff, or *battoir*, medicinally prepared for the purpose.

According to tradition in western Europe, the Italians first began to protect and fortify the hand with a glove for playing Tennis; and this was soon followed by the use of a double glove of stouter and stiffer material. Finding that this, in addition to the protection it gave to the palm, afforded also a greater power of driving the ball,—either in Italy, the mother-country of our game, or in France, where it was adopted, naturalized, and refined,—ingenious persons conceived the brilliant idea of stretching across the glove an elastic network (2) of strings, such as were used in the furnishing of their "rebecs," or violins. To these gloves, with and without netted strings, handles were soon added, by an easy and natural step. The most rudimentary or instinctive knowledge of the lever would suggest the advantages of this addition; but it was not till some centuries later that the added handle assumed even a moderately useful length. From the plain but stiff glove, with a handle attached to it, came the *battoir*, an instrument much used in *la longue*, as well as in certain varieties of *la courte paume*, which will be presently specified. It was sometimes made of thin wood, on the elasticity of which it depended for its driving power, and was of various shapes,—round, oval, very narrow oval, and even square. More commonly, perhaps, it consisted of a mere frame of wood, over which parchment was stretched, and so formed the prototype of our modern battledore. The use of this implement created an unprecedented demand for parchment, and the makers of *battoirs* (compelled to find the material, which was then very rare, in one way or another, at any cost,) frequently consumed in their manufacture precious manuscripts, too easily obtained from the ignorant ecclesiastics who had the guardianship of them. Colomiès(3) reports that "M. Chapelain said that one of his friends, a man of letters, had played at *la longue paume* with a *battoir* on which were legible some fragments of some of the lost decades of Livy, and that those fragments came from an apothecary, who had obtained from certain *religieuses* of Fontevrault several volumes of the same author on vellum, and had ignorantly sold them to a *battoir*-maker." With this implement, however, much force had to be employed, and there was room for but little skill, beyond the mere *placing* of the ball; *cut* and *twist* were almost, if not quite, out of the question. It is not surprising that the racket should have supplanted the *battoir*, not only because catgut could be more readily and plentifully procured than vellum or parchment, but on account of the greater effect on the ball which could be produced by its employment. Yet it was not till many years had elapsed, perhaps more

(1) P. de Lavallée, in his *Voyage dans la Turquie, l'Égypte, la Palestine, la Perse*, describes this game as still practised in Persia under the name of *Calcio*.

(2) "Network.—Anything reticulated, or decussated, at equal distances, with interstices between the intersections" (Johnson's *Dictionary*, 1st edition, Fol. 1755, 2 vols).

(3) *Colomiésana*, Œuvres de St. Evremond, tom. vi., p. 191.

than a century, that it succeeded in taking the place entirely of the natural instrument, the bare or gloved hand. That they continued together in use has been shown by a passage quoted from Erasmus,(1) and Pasquier (2) adduces a confirmation of this in the following anecdote, though the accuracy of the date which he seeks to fix by it cannot be admitted. "Some time ago," he says, "when I was talking with a man called Gastelier, he told me a story that is worth repeating. This man had in his youth been a good player at *la paulme*, and had for a long time been a *huissier de la cour*, and, getting old, had resigned; but, notwithstanding his age, for when he told me what I am about to relate he was seventy-six years old and more, he could never forget his former amusement, and indeed he never omitted to be present when there was a good game to be seen in the quarter in which he lived. It was a pleasure to him in his last days; and I, young as I then was,(3) and taking no less delight in it than he, not unfrequently guided him in that direction. Upon one day in particular, he told me that he had been in his youth one of the best players of his time; but that the game was quite different then, for they played only with the hand, and drove the ball (*pelote*) in such a way that it was often sent right over the walls. And at that time some played with the bare hand, and others to avoid hurting their hands, used double gloves. Some others again, more ingenious, in order to gain an advantage over their companions, added subsequently cords and *tendons*, so as to strike the ball better, and with less expenditure of force, which became a common practice; and finally, from that beginning, the racket such as we now see it was introduced, and the *sophisticated*(4) glove fell into disuse. 'Ah! said I to myself,'" adds the acute Pasquier, "'truly there is much probability that the game of *la paulme* comes from that, because the exercise principally lay in the inside of the open hand, which we call *palm*;' and afterwards, reading over the passage which I have now repeated, I was altogether satisfied."

Le P. Labbe, in his *Étymologie des Mots Français*, gives the same account of the origin of the French name of the game, "dautant," he says, "qu'on poussoit les pelotes de drap ou les ballons de cuir avec *la paume* de la main, devant qu'on eust inventé les raquettes et les battoirs;" indeed, no other explanation is tenable. That the racket did not at once oust the hand, armed or unarmed, from the field or the Tennis-court, could only be due to its own imperfection; for, had it possessed anything like its present beauty and strength, no human hand could, of course, have stood against it in any sense. There is an engraved portrait of James II. of England, when Duke of York,(5) which shows the paltry appearance of even a royal racket in 1641; and players of the present day, with only twenty years' experience, must have observed the development of the implement during that brief period. In its earliest form, however, it soon became popular, and served to name and distinguish a fashion among ladies in the time of Catherine de Médicis, for they arranged their hair in crossed or plaited bands, precisely as the racket-makers wove their strings; and this style of head-dress was called *en raquettes*.

The influence of the game, too, made itself felt among all classes. In 1435, a shearer

(1) Page 6.
(2) *Recherches*, p. 207.
(3) Pasquier was born in 1528.
(4) "*Sophistiquerie du Gan*," editions of 1596, 1607 and 1611.
(5) Plate 16.

of cloth in France, and a great lover of Tennis, wrote a ballad upon that game. When he was old and sick in bed, he wished by another kind of writing to expiate his sins and had his work reviewed by a Dominican. He, accordingly, allegorised the game of Tennis. The wall, he says, means faith, which ought to have a solid foundation; and in other parts of the game he finds the Cardinal Virtues, the Evangelists, active and contemplative Life, the Old and New Law, &c.(1)

We have now seen, therefore, both *raquettes* and *battoirs* established in France, and gradually but surely supplanting the hand in the game that took its very name from that primitive and delicate weapon. Thenceforth the greatest players were never represented otherwise than racket in hand; and Rabelais, in speaking of the students of law at Orléans, who made, according to him, "*bel exercice* de la paulme," always describes them as armed with the racket. He adds that Pantagruel, having gone to study among them, and very soon becoming more remarkable in the Tennis-court than in the law-schools, laughed at himself on account of this superiority in his favourite game, rather than in legal acquirements, by virtue of which every student was a good *paumier* first, and next a clever dancer; but had need of no more than a smattering of law to carry by assault the *cucullio*, or doctor's cap, and pass as *coquillon* or doctor. "He made," says Rabelais of Pantagruel, "the arms and motto of the licentiates of that university to run as follows:

"Un *esteuf* en la braguette, En la main une raquette, Une loi en la cornette, Une basse danse au talon, Voy vous là passé coquillon."	or, roughly translated,	In your pocket a stuff Tennis-ball, In your hand a racket withal, In your cap a law let there be, Teach your foot to dance merrily,— So you'll win your Doctor's degree.

The word *esteuf* in this passage requires explanation. It was the old name of the Tennis-ball in France, and was derived from the *estouffes* or *estoupes* of wool (Latinè *stupa*), of which it was made. The ball-makers, however, finding wool too costly, when a great demand arose for it in their manufacture, resorted to other materials which by their names as well as their nature falsified the etymology of the word *esteuf*. Instead of good wool, they did not hesitate to put the first thing that offered, and especially bran, into the balls they made for *la paume*. They were, not long afterwards, restrained from this practice of adulteration by a Royal *ordonnance*, which obliged them to sell only *esteufs* "covered with good leather and filled with good *bourre*," *i.e.*, stuffing, hair, &c.(2)

(1) *British Monachism*, by T. D. Fosbroke, 8vo., London, 1843, p. 247, from Perlin. The authority quoted for this statement is a paper by Le Grand d'Aussay, in tome V. pp. 156, 157, of *Notice des Manuscrits de la Bibliothèque Nationale;* but he does not give any of the original manuscript. Its title is "*Le jeu spirituel de la paume ou de l'Éteuf.*"

(2) M. de Garsault, in a book which will be fully noticed hereafter, thus defines the three words used by the French to express the various kinds of ball; "*Éteufs* are struck with the hand," he says: "they are made of *bourre* and covered with sheepskin. *Pelotes* are balls tied round with string, but not yet covered. *Balles* are *pelotes* covered with white cloth." Balls were called by the Greeks σφαῖραι (*spheres*): by the Romans *Pilæ*, as some say, from the Greek verb πιλεῖν, to compress, on account of their compactness; or, as others hold, with greater show of reason, from the word πάλλα, which, according to Eustathius, Suidas, and Hesychius, signified a ball, and was derived from the verb πάλλω, *vibro*. πάλλα, says Hesychius, σφαῖρα ἐκ ποικίλων νημάτων πεποιημένη, *i.e.*, *pila est è variis staminibus compacta*. Of πάλλα the Eolians made πόλλα, from which the Romans got *Pola* [hence (?) *Polo*], and thence *Pila* by the change of *o* into *i*, as *cinis* from κόνις. Festus uses the verb *Polit*, *pollit*, for *pilâ ludit*. The French *Pelote*, and Spanish *Pelota*, are taken from the Italian *Pillotta*, a diminutive of *Pila*, as *Pallone* is an exaggerative of *Palla*. Mr. Story, in his *Roba di Roma*, vol. i. c. 6, gives a description of *Pallone*, as still played in

This wise *ordonnance*,—so important in the history of the game,—was an edict of Louis XI., an acute king whom nothing escaped, a great sportsman for his time, and a good Tennis-player so long as he could play at all, as indeed was his son after him. It is dated June 24, 1480, three years only before his death, and serves to show the interest which he took in Tennis till the latest period of his life. The love which his son Charles VIII. had for the game has been already mentioned; and the following anecdote, related by Richard de Wassebourg,(1) illustrates aptly the customs of Tennis and the manners of the Court during that reign. "Moreover we find, and I have heard my father recount, he himself having been present on the occasion, that about this time the Duc d'Orléans [afterwards Louis XII.], being at Paris, played *la paume* one day at Néele, or between the two markets (for I have forgotten the exact place), in the presence of several lords and ladies, among whom was Mme. de Beaujeu [Anne de France, who was *régente* without the title], and there arose a question about a certain stroke, on which an appeal was made to the spectators, and Mme. de Beaujeu gave it against the Duc d'Orléans. At this he was very angry, and said in a rage that she had lied, coupling therewith an abusive expression; upon which that lady, being greatly incensed, cried out to M. de Lorraine, who was present and playing: 'Oh! cousin, do you allow me to be insulted in this manner?' and then the said Duc de Lorraine bestowed on the said Duc d'Orléans a great box on the ears. Upon this the princes present arose and separated them. And from that day the said Duc d'Orléans conceived a great hatred against the said Duc de Lorraine."

The abbé Fleury(2) says that the king, who was at that time staying at his château d'Amboise, conducted the queen to the ditch of the château, to see the game of *la paume* played, April 7, 1498; and that they stayed there till two o'clock in the afternoon. I have

Italy, but does not seem to have taken the trouble to ascertain the exact system of marking in this violent game; he *thinks* that the players score "deuce and advantage" as in Tennis, and that a fixed number of games makes a set. Since then, however, an account of *Pallone*, by Dr. Fisher has been published (Bell and Daldy, 1865), in which the arena, implements, and manner of playing are fully set forth. It must be remarked that Dr. Fisher is in error when he attributes to Scaino (*see* below, p. 15) any account of the game of Rackets, a game never seen by Scaino, nor by any other writer until very recent years in this century. Scaino has, of course, not one word on the subject. In certain respects *Pallone* resembles Tennis, inasmuch as the ball is struck across a line by two adverse parties, who are drawn up on opposite sides of the line, face to face. The Court is differently shaped, however, and is thrice the length of a Tennis-court; the ball is different, inflated, and very large; the instrument used is a *bracciale*, a recent invention in 1555, when the *rachetta* was already widely known and used. There is a *goal* element; and the ball, when forced into the goal at either end of the arena, counts for the striker, as in other games as well as in Tennis. This stroke is called a *volata*, or flight; but must not be confused with the Tennis *volley* or (Fr.) *coup de volée*, with which, excepting its common origin from *volare*, to fly, it has no more connection than *sal-volatile* with a *vol-au-vent*. The *volata* is the unobstructed *flight* of the *pallone* into the goal or gallery; the *volley* is an obstruction or *return* of the ball during its flight; two completely different matters. *Pallone* seems a natural development, like Tennis, of a primitive ball-game of the ancients, and even, perhaps, of that form of it called *trigonalis*, as the author of a recent little treatise (Mr. Travers, of Hobart Town, Tasmania) ingeniously attempts to prove. For further particulars of *Pallone*, I must refer my readers to Dr. Fisher's entertaining work. This game (or Tennis) is introduced into a masterpiece of Italian literature, Leopardi's *Dialogue of Hercules and Atlas*. The Earth, from old age and degeneracy, is supposed to have so shrivelled up that Atlas no longer feels it a burthen, and Hercules proposes a game at ball with it: "Il meglio sarà ch'io posi la clava e tu il pastrano, e facciamo insieme alla palla con questa sferuxza. Mi dispiace ch'io non ho recato i bracciali o *le racchette* che adoperiamo Mercurio ed io per giocare in casa di Giove o nell' orto: ma le pugna basteranno. . . . ." There is a description of an existing *sferisterio*, or Court, for Pallone, at Rome, in the German *Athenæum* (1876). It appears that the *Pillotta* is still used by Italian youths in the game of *Tamburello*; it is a smaller and lighter ball than the *Pallone*, or even the *Palla*. This game is also described by Dr. Fisher. (For Roman ball-games, *see* Appendix IV.)

(1) In his *Antiquités de la Gaule belgique* (fol. VC. xxx.)

(2) *Hist. Ecclésiastique*, tom. xvi., sect. 119, p. 433.

already(1) quoted the account given by Comines of the king's death; but he puts the date of it on the 27th of the same month, and says that the king had never before taken the queen to that place. However this may be, the fact remains certain that he died of the injury he received on that occasion.

We have already seen that Louis XII., while Duc d'Orléans, played *la paume*. It is, at least, probable that he continued to show favour to the game after his accession to the throne; nor was his son-in-law and successor, François I., the accomplished soldier and enthusiastic patron of the fine arts, the man to allow this sport to fall into desuetude. The latter was, as the French say, *bon joueur et beau joueur*, and a characteristic anecdote of him is preserved by Louis Guyon, and is found in that writer's *Leçons*,(2) a curious and uncommon book: A certain monk, while playing with the king against two lords, made a brilliant stroke which decided the set in the king's favour, who then exclaimed, "Ah! that is the stroke of a monk!" "Sire," replied the monk, "whenever it may please you, it shall be the stroke of an abbot." An abbey happened to be vacant at the moment; and this the monk received, as a reward, both for his stroke and for his witty rejoinder.

Henri II. was the best player of all the French kings. It was to him that Rabelais alluded, without doubt, when he extolled the address of Pantagruel at *la paume*; indeed, that character was intended, in this respect if in no other, as a portrait of Henri. Brantôme tells us, in his *Mémoires*,(3) that "he played, and played very well; but he would never *play-back*, but always *played-up* (*secondoit* or *tierçoit*),(4) which was the most difficult and most dangerous place. And so he was the best *second* or *tiers* (but better *tiers*) in his kingdom, and was very fond of it. He was much delighted when the queen his wife and madame his sister came to see him play, as they often did, and gave their decisions, like the rest, from the windows above." From this it appears that it was usual for spectators in French Courts to be present at the windows above the play-line, as in the print of James Duke of York,(5) which will be described in its proper place.

Brantôme adds that the king was very fond of the game, "not from avarice, for what he won he made over to his partners; if he lost, so much loss to him, for he paid for all; but the games of those days were only for two, three, or five hundred crowns at the most, not as now, for four, six, or twelve thousand; on the other hand, payment is no longer so regular as it then was, and many *honourable* arrangements have now to be made."

It was in the Louvre still that Henry II. played; not, however, in the old Court which Charles V. built, but in a new Court built by François I., on the side of the Petit-Bourbon, towards Saint-Germain l'Auxerrois.

These Courts, for they were two in number, were built "en forme de baraque," uncovered, and rather narrow, as shown on the plan, Plate 2.(6) It appears that François I. asked the

(1) Page 3.
(2) Lyon, 1625, 3 vols. 8vo.
(3) Amst., 1722, vol. ii., p. 46.
(4) "Tiercer—servir de tiers d'un côté au jeu de paume et tenir une place vers la corde."—*Dictionnaire de Trévoux*. The terms *tiers* and *tiercer* are unknown now in any but *la longue paume*; at that time, perhaps, more than two played on a side in enclosed Courts,—a practice now quite disused. The *second* is a player who stands up at the galleries to volley on the service-side, and on the hazard-side defends the grille.
(5) Plate 16.
(6) This is taken from *Les Environs du Louvre, vers l'Orient, d'après un plan MS. de la seconde moitié du*

Ville de Paris, March 15, 1527, by letters(1) to construct a quay outside the curtain of Charles V., taking in the old towing-path, and removing a house at the corner of the Rue d'Autruche which projected. This quay was not yet made in 1530, but the projecting house was expropriated, as well as all the houses on the west side of the street, in front of the Louvre. Shortly afterwards they were replaced by the *Jeux de Paume*, on each side of the *Guichet*, occupying the sites of several houses and of a timber-yard, which had previously formed the corner of the street and quay. Sauval places the date of the building of the *Jeux de Paume*, as well as of many other great works about the Louvre, in 1530. The Tennis-courts were doubtless very plain on the outside; but their interior was certainly adorned with sculptures. Among the receipts,(2) there is an item, dated January 17, 1533, to the following effect: "To Barthélemy Quétry (*alias* Getty) 300 *escus sol*, for two designs made by him, in which are depicted several *histoires de presne* (*sic*) *satires et nymphes*, which the King has caused to be placed in the *salle* of the *Jeu de Paume du Louvre*."(3)

Henri II. seems, from all accounts, to have been a really fine player; and he would probably have carried off the silver ball (*l'éteuf d'argent*), or championship of the game, had he cared to enter the lists. Brantôme again, speaking of the Duc de Nemours, born 1531, says that "he loved all sorts of games, and was so *universal* that he excelled in all. . . . He played very well at *la paume* and *le ballon* (balloon-ball)": and again he relates that he (Brantôme) "knew two very great ladies, beautiful women, who loved the Duc well, and cherished both in secret and openly such a flame as the ashes of discretion could not conceal from observation. He had even frequently seen them leave the church before vespers were over, to go and watch the Duc playing at *la paume* or *le ballon*."

While contributing much to the success and refinement of the game, this favour of successive princes bred also a jealousy, which prevented it from becoming popular by various severe enactments. In spite, however, of numerous edicts forbidding the practice of the game among the lower classes, Courts were every day built, and the people imitated the passion of the nobles for *la paume*. A new decree, dated June 18, 1530, ordered all Courts, except those frequented by the nobles, to be closed; and forbad the building of any new Courts, even in the suburbs. As usual, this decree was but little noticed, and the people played away as merrily as ever. Then the Parliament interfered. Once before, in 1452, in a case preserved

XVI. Siècle, provenant des Archives de St. Germain l'Auserrois, in which

A is the *Guichet du Louvre*,
C, the *Tour du Coin*,
D, the *Arche d'Autriche*,
L, the *Dépendance de l'Hôtel de Villeroy*,
N, the *Mur d'enceinte de Philippe Auguste*, and
O, O, the *Emplacement des Jeux de Paume*.

(1) Arch. Rég. H. 1779, fol. 12 v°.

(2) Arch. Rég. J. 960, fol. 14 v°.

(3) On a plot of ground, occupied by the Maison du Croissant and other neighbouring houses belonging to the king, two Courts were established (Sæc. XVI.) of which Sauval gives us the dimensions: they were 7 *toises* and 2¼ *feet*, in depth (= 44ft. 3in. Fr.) [Haussmann, G. E. Baron, and Adolphe Berty, *Histoire Générale de Paris* (Vieux Paris), Paris, 1866, Fol., p. 134]. The same work makes mention of other Courts at Paris in early times; in 1368, in a court-yard near the Rue Fromenteau, there was a Jeu de Paume, in which the king and princes used to play (p. 161). Again, in the Rue St. Honoré, western side, was a house without name (1453), built on an acre of ground given to J. Dannoy Périer, September 22, 1392. In 1533 it had the sign of *La Liberté*, and contained a *Jeu de Paume*, which had ceased to exist in 1631. This Court was called the *Jeu de paulme de Cléol* in the summary of a title-deed of 1589, but elsewhere always the *Jeu de Paume de la Liberté* (p. 298). In the Rue de Champfleuri, western side, was a house called "Maison de la *Fleur-de-lys*" (1437—1624), and also (1603), "du *Plat d'estaing*:" in this there was also a *Jeu de Paume* as early as 1588 and until 1700, having for at least some time *l'Image de Saint-Nicholas* for its sign. The "Maison de la Fleur-de-lys" was bought by the king, December 2, 1667.

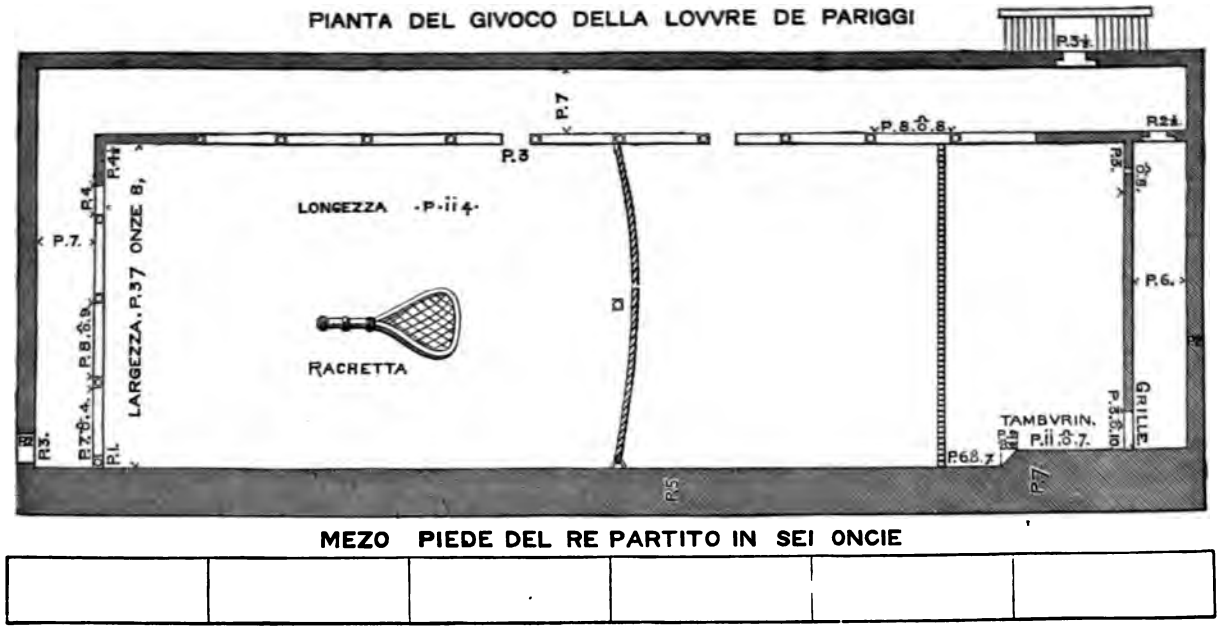


Plate 3.

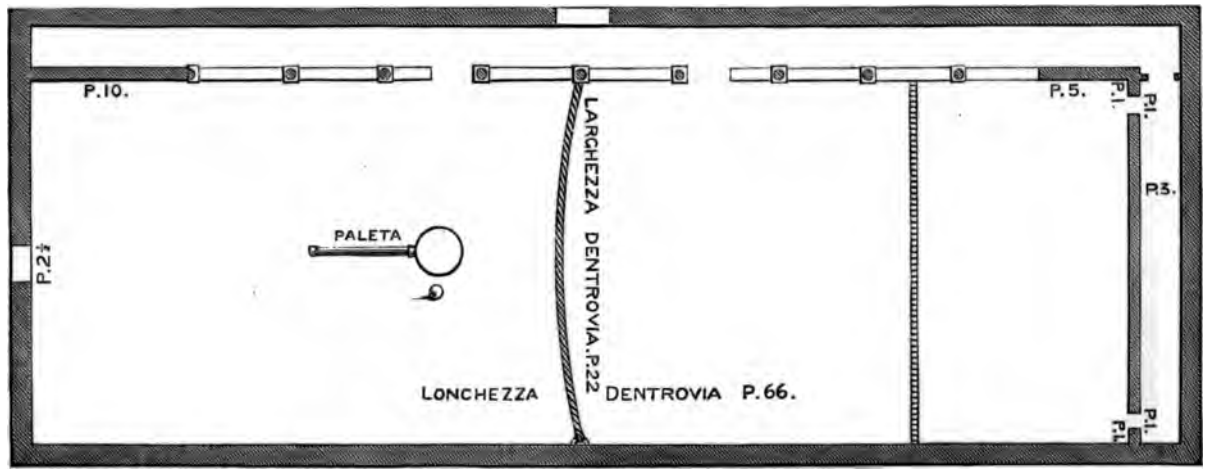


Plate 4.

in their *régistres*, they had condemned certain *vilains* for having presumed to play the forbidden game. A little less than a century later, July 24, 1543, they backed up the Royal edict with an Act insisting on the discontinuance of all building of new Courts.

In 1540, Benvenuto Cellini arrived at Paris, being then 40 years old. The King took him at once into his service, and gave him a place called the little Nello (*le petit Nesle*), a sort of castle, in the hands of the Provost of Paris, who made no use of it. In his autobiography(1) he says, "My castle had a Tennis-court, from which I derived great benefit; at the same time that I used it for exercise, there were many habitations in it, occupied by several men of different trades, amongst whom there was an excellent printer." Cellini afterwards got into trouble for turning out one of these men, who was a servant of Mme. d'Estampes; she was offended at this, and tried to set the King against Cellini.

The new Court in the Louvre built by François I., but probably remodelled and covered with a roof by his successor, marks an important era in the history of Tennis, illustrated also by the publication of a rare and interesting book, the *Trattato della Palla*, or treatise on all the varieties of ball-play then known in Italy, by Messer Antonio Scaino da Salò, *Vinegia, appresso Gabriel Giolito de' Ferrari et Fratelli, MDLV.*, 12mo. Among a number of note-worthy facts and observations, this writer(2) gives several illustrations, one of which is a careful plan of this same Court in the Louvre at Paris (Plate 3). From the passage (p. 161) in which he says that this Court will serve as an example of the larger Tennis-court, "under the favour of that most valorous and Christian King Henri, built with great architectural beauty," he seems to mean that Henri II. built the Court, and not his father, as common report informed us. However this may be, he gives us here a plan of a very large Court existing in 1555, and almost identical with the Tennis-courts of the present day, with the exception of its great size and one or two smaller points of difference. These latter will at once strike the eye of a Tennis-player, viz., the absence of the short wall between the *dedans* and the main wall, and the additional perforation, or *hasard*, in the wall at the other end of the Court. The *corde* is shown hanging across the middle of the Court, where we now have a net; and, parallel with it, is drawn the *segno principale*, equivalent to our *service-line*. There are four posts in the *dedans*, at various distances apart, and the *doors* between the *first* and *second galleries* are really doors, there being none at the *corde;* but, on the other hand, there is a gallery on each side more than we have at present, to make up the greater length of the Court. The French foot, consisting of 12in., was about three-quarters of an inch longer than the English foot, as before stated;(3) and this old Court seems to have been 114 French feet in length, whereas modern Courts run only from 93ft. to 96ft. (English). Scaino describes it as "of very notable size, as befitting the greatness of a king; of four stories (*fascie*) in height, and finished with a great wall: wherefore the game becomes free, and almost magnificent and royal, from the wide extent of the Court, but not too long or large for good play. It is surrounded by a most beautiful *portico*, which the French call *galeries*, very convenient both for the assembly of many barons, desirous of being present to witness so noble and royal a battle, and also for the ball to run along" (in service, &c.) . . .

(1) Translated by Thomas Nugent, vol. 17 of *Autobiography of Eminent Persons*, London, p. 72.

(2) A. Scaino was a priest and Doctor of Theology, born 1524, died in his native place, Salo, near Brescia, 1612 having spent four years at Rome and elsewhere.

(3) Page 5, note (1).

"The main wall is plain, but thicker in one part, where it begins to project further over the floor, forming a figure called by the French *tambour* (*tamburino*); and this coming out obliquely, is the occasion of a variety of bounds which the ball, encountering it, makes with many and various effects, at the hands of good players, and very beautiful to see." He adds that, having procured this design from France, set out according to the French foot-rule, he was unwilling to make any alteration in that arrangement.(1)

It can hardly be denied now that the form of Tennis with *tambour*, *grille*, *dedans*, and *galeries*, which we know, similar as it is to the game which must have been played in this Court of Henry II., is of French invention. Scaino is a writer of large knowledge on the subject, and seems to have been acquainted with all the Italian forms of the game of ball; and yet, when he has to describe that which is almost precisely the same as we now have it, he is compelled to take his example from France, where a perfect Court existed, apparently because there was none such in Italy, where his countrymen still played hand-ball, and had but recently invented the *bracciale* (p. 116) with which they played *Pallone*. How then can the racket be derived from the *bracciale*, or the still more modern *scanno*, as some writers would have us believe? The *scanno*, also described by Scaino, was a wooden instrument,—so called from a fancied resemblance to a bench,—with which they struck a smaller ball than the *pallone*, but still, like that, inflated. Moreover, he has no other names for the *grille*, *galeries*, and *tambour*, but those invented in France. The conclusion seems irresistible, that the received form of Tennis is a direct descendant of some game of classic times, just as are the Italian forms of *Pallone*, *da Scanno*, &c., which we now know to have been developed about the same time with it; but that it is in no way derived from any of these latter games.

Scaino describes four kinds of Court: one large, for the racket; one small, also for the racket; one closed, for the hand; and one open on one side, also for the hand. Those intended for play with the racket were generally the largest, he says (p. 161), because of the racket's great driving-power. There were in his day already many of the smaller varieties (p. 166); so he, "in order to prescribe the dimensions of those to be built in the future, and to arrange more fittingly those which were then in existence, with the aid and advice of a wise and very excellent architect," proposes a form which has (Plate 4) a pent-house on two sides only, that is, *dal capo* and *della destra*, because the Court is already small: in the *capo* only two small hazards, at a distance of 1ft. from the wall at each corner, 10in. wide, square, and 5½ft. from the floor. The pent-house was to be 8ft. high at its junction with the wall, and 7ft. high at its outer edge. The side-galleries were for spectators. It was to have no tambour, but possessed a hazard in the end-wall (service-side) at 4½ft. from the floor, 2½ft. long, 1½ft. wide. This Court was better adapted for play with a wooden bat (*paleta*) than the larger Court (Plate 3). Varieties of the *paleta* are given in Plates 4 and 5.

The third plan (Plate 5) is for a close Court for hand-play, but convenient also for the *paleta* or *palletta*. At the *capo* end (p. 170) was a breast-work of planks, 3ft. high and 3ft. distant from the door in the side-wall by which the Court was entered; and this extended 8ft. along towards the *foot* of the Court; and to this, at its end, another plank was fixed with a slope of

(1) There is a *Vue du Louvre et de l'hôtel de Bourbon* en 1576, showing the elevation and roof of *Jeus de Paume*, in *Paris à travers les Ages*, 3e, liv. chap. iv., p. 27 (Paris, Fol., 1876).

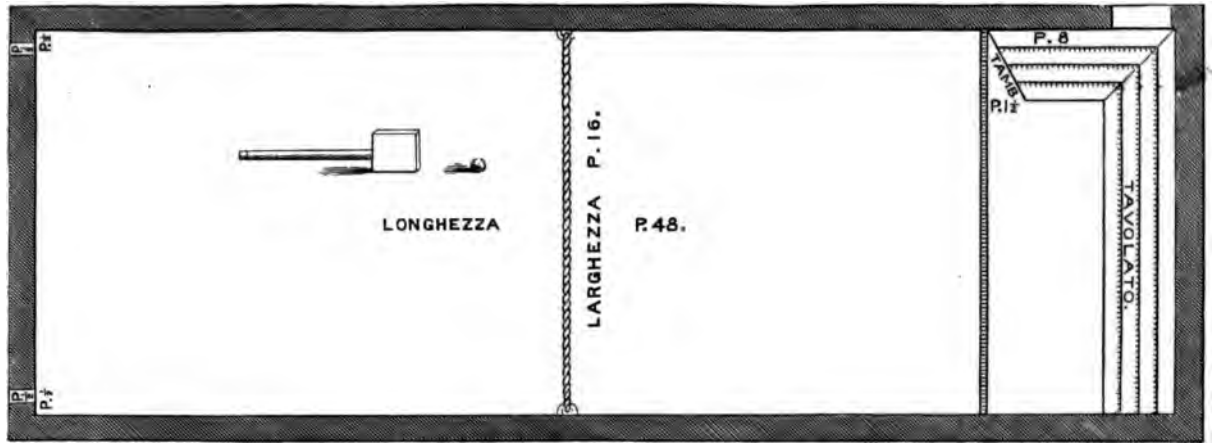
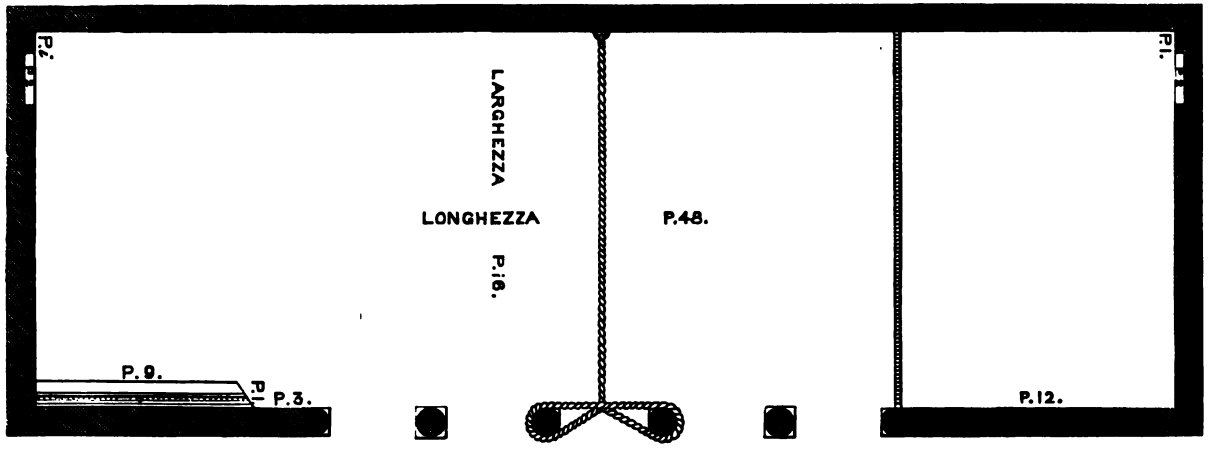


Plate 5.



MEZZO PIEDE ANTICO ROMANO PARTITO IN SEI ONCIE

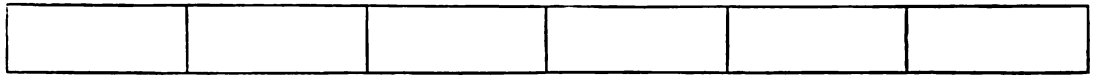


Plate 6.

1½ft., to meet the wall on the right. This was to rise 8ft. from the floor; and, at its junction, came the covering which did duty for *tavolato* (or pent-house), extending to the wall and all along the wall of the *capo del giuoco*, for the ball to roll over. This made an enclosure round the door and an imitation of the *tambour*, as well as a gallery which could accommodate many spectators. That part of the parapet (or breast-work) which joined the wall might be made to open and shut, to give admittance to the Court.

Another plan (Plate 6) was that of a Court for hand-play only, being too small even for wooden bats. It was open on one side, and had no pent-house. Spectators could sit on the open side. There was a hazard at each end, and the pillars on the open side gave irregular bounds to the ball and variety to the game. There was a *tambour* on the service-side.

Scaino calls all these Courts *steccati*, or lists. His measure, for all except that of the Louvre, is the old Roman foot (= about 11⅝ English inches). To discuss his whole work in this place, would be too serious an interruption to the chronological course of the present account of Tennis; and some further remarks which his book suggests must, therefore, be reserved until we come to the consideration of the game itself; but, before taking leave of him, I will quote his statement that he had been studying for some years in Ferrara, when a point raised in a game which was being played by Alfonso da Este, Prince of Ferrara,(1) gave him the first idea of writing this book, which he dedicated to that prince. He excuses its imperfections on the score of his youth and the novelty of the subject; "but," he says, "why not treat this *giuoco della palla* as an art, as other arts have been treated?" and he compares it more particularly with that of music. He defends himself (p. 135) for not having entered on a disquisition as to the modes of playing practised by the ancients, on two grounds: first, because he can find, among all who have written on the subject, no clear or concise account of their games; and he thinks that, without some such intelligible description, it would not be well to "waste oil and labour (as they say) with obscure, intricate, and uncertain discourse:" and, secondly, because it is better to consider this, like other arts, in its most perfect form, "as it is to-day (1555) in its various shapes,"—that is, six (p. 122), viz., *Giuoco della corda, della lunga, con pallone da pugno, con palla picciola da mano, con la rachetta*, and *con la palla da Scanno*. It would have been well if some other writers had followed the good example set by Scaino.

Cardinal Bembo, a learned *littérateur* of the sixteenth century, born at Venice in 1470,—at first the secretary of Leo X., and afterwards made a cardinal by Paul III.,—writing to his friend Christophe de Longueil, says: "Your letter has delighted me exceedingly, as I see that, greedy as you are of literature, you do not, while devoting yourself to it, forget to study your health. The *ball-play*, in which you take exercise before sitting down to table, I especially approve. May I perish if I do not prefer your games (*deambulatiunculas*), discourses, and literary skirmishing (*concursationes*) to all the honours and dignities of Rome!"

Of Charles IX., Brantôme says that, "when it was fine, he was always out of doors, either campaigning or in action, or playing *la Paume*, and particularly *la longue Paume*, of which he was very fond; and there he exerted himself too much, leaping, playing *paille-*

(1) Mentioned in bitter terms by Byron, *Childe Harold*, canto iv., xxxvi.—xxxviii.

maille, and, in short, in many pleasant but violent exercises out of the house, for he showed a strange hatred of in-door life, saying constantly that

> 'Le séjour des maisons, palais et bastimens
> Estoit le sépulchre des vivans;' "

or, freely translated,

> A life in houses, palaces, and rooms,
> Is little better than a life in tombs.

That the king played too much is certainly true; he is said to have played six hours a day,—too long for anyone, even though of great strength, both constitutional and muscular, for neither of which he was remarkable. There can, therefore, be little doubt of his intense love of the game; but it was a selfish love, for he continued the pains and penalties, under which it was forbidden to the vulgar,, as rigidly as his father and grandfather before him. He was in the midst of an interesting game when a messenger brought him the news, about two o'clock, on Aug. 22, 1572, of the assassination of Coligny (1) by Maurevert. "*Par la mort Dieu!*" he said, "will they then never leave me at peace?"

Tallemant des Réaux (2) tells us that "Nompar de Caumont, since then Maréchal and Duc de la Force, was at Paris during the massacre on St. Bartholomew's Day" [24–25 August, 1572], "from which he had a miraculous escape; for, while he was left among the dead, a *paumier* perceived that he was alive, drew him out, and took him to the house of the old Maréchal de Biron, his kinsman, at the Arsenal. He was very grateful for this service, and gave the man a pension, which was always regularly paid to him."

Henri III. was no tennis-player; he was too effeminate to like so manly an exercise. Henri IV., however, was of a different mould: "As an instance of the hold that Tennis gains over the minds of its lovers, it is told of Henri of Navarre, afterwards Henri Quatre, that even after the horrors of the night of St. Bartholomew, and at a time when not only the lives of hundreds of his best friends and followers had been sacrificed, but his own head was in the most imminent jeopardy, he could not refrain from rising at daylight the next morning to continue a game of tennis before the 'lever' of the king."(3)

A similar case of absorption in the game, and consequent indifference to surrounding affairs, is given by Sir John Norris, in a letter to Queen Elizabeth, on the subject of a tumult at Antwerp, Jan. 9, 1582: ". . . . The Marshall Biron was the night before gone oute of the towne to set all thinges in order against the Duke's coming to Burgerhault. The Duke of Mountpensier accompayned his Highnes, and so did the Count de la Vall. The Count de la Marshe (*sic*), not thinking of any suche matter, was playing at tennys, and from thence conducted by the burgers safelie to his lodging."(4)

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(1) In an illustration of *Military and Religious Life in the Middle Ages*, by Paul Lacroix (London, 1874, 4to., p. 416, Fig. 321), viz., the Massacre of St. Bartholomew, Paris, Aug. 24, 1572, the principal subject is the murder of Coligny. To the left the admiral is seen leaving the Louvre, and while reading a memorandum is wounded by an arquebuse fired by Maurevert from a window. In the background one of his equerries is communicating the fact to King Charles IX., whom he finds playing at Tennis. It is from a German engraving, a reprint of one of the supplementary plates of the collection engraved by Jean Tortorel and Jacques Perrissin.

(2) *Historiettes*, 1854, tom. i., p. 250.

(3) M. W. Freer, *Henry III., King of France and Poland: his Court and Times*, 3 vols., London, 1858.

(4) *Queen Elizabeth and her Times*, by Thos. Wright, vol. ii., p. 181, 1838, 8vo.

It has been constantly said that the father of Mathurin Regnier, the first satirical poet of France, was a *tripotier* at Chartres; this is not true, as has recently been discovered, by a search made in the Registers of the *Échevins* of that town. It is true that Jean Regnier built a *tripot*, or Tennis-court, at Chartres, but not as a mere speculation. A house, with a garden abutting on the ramparts, belonged to him; and, in order to fence this in, and protect himself from annoyance caused by the proximity of these ramparts, he had had to construct a wall of some considerable proportions. To recoup himself for this, he built a *jeu de paulme* against this wall, having sought and obtained on April 25, 1579, the necessary permission for these works from the proper authorities.(1)

Another great contemporary French writer, Montaigne, records an accident that befell his own brother, who received a mortal injury from a Tennis-ball which struck him just above the right ear, making no wound nor mark, but from the effects of which an apoplexy ensued which carried him off, only five or six hours afterwards.(2)

Arrived at the throne, Henri IV. continued his devotion to *la Paume*, without which he could not have maintained during peace the energy and activity which distinguished him in time of war. He had no sooner made his triumphal entry into Paris (1594) than we find him hard at work in the *Jeu de Paume*. Pierre l'Estoille, who held the post of *grand audiencier* in the *Chancellerie de Paris*, a scrupulously accurate writer, who tells us the good and the bad impartially about all those of whom he writes,—the good with pleasure, and the bad with perfect simplicity,—was the author of an interesting book, the *Journal du règne de Henri IV*. Therein he recounts as follows: "Friday, the 16th of September, 1594, the King played *la paume* the whole of the afternoon in the *Jeu de la Sphère* with M. d'O. . . . . Saturday, the 24th of the same month, the King played the whole day at *la paume* in the *Jeu de la Sphère*. He was stripped to his shirt, and that was torn all down the back, and he wore grey breeches (*chausses*), called *jambes de chien*, and was so tired that he could not get to the ball; and he said that '*he was like an ass, because he failed in the feet.*' Afterwards, at the instigation of an advocate named Duret, who told his Majesty that, if he would like some fun, he should cause a *nacquet*, who was skulking (3) in the gallery, to be searched, when there would be found upon him, under his cloak, a gross of balls, which he had stolen, he bade M. d'O. have this done, and when it was found, as Duret had said, the King laughed long and loud; and, having sent for the *nacquet*, he lectured him for some time, and derived much pleasure from the affair." *Nacquet* was the old French name for the marker in a *Jeu de Paume*, but acquired an opprobrious sense, and fell out of use; it gave rise to the verb *naquetter* or *nacquetter* (to *wrangle*, *cheat*, *dun*, or *fawn*, according to its various senses), which is still to be found in the *Dictionnaire de l'Académie*.

L'Estoille continues: "Thursday, the 27th of October, in the same year, the King having won at *la paume* 400 crowns, which were below the *corde*" [this was the place where wagered money was invariably placed in old times], "he caused them to be collected and put in his hat by the *nacquets*, and then said aloud: '*I have these safe; no one will rob me of them,*

(1) Extract from the Régist., vol. ii. (1576-1607), fo. 30. (*Recherches sur M^rin. Regnier*, par Ernest Courbet, Paris, 1875, 8vo., with a plan: *imprimé à vingt exemplaires, à la Librairie J. Charavay Aîné.*)

(2) Appendix V.

(3) "*Qui faisait le mitouard:*" Cotgrave gives *mitouard*, a *cat*, also a *hypocrite*.

for they will not pass through the hands of my treasurers.' . . . . About the end of May, 1597, the King sent for the chief men of his Court, and others whom he knew to be the most wealthy in Paris, and demanded money of them in such a manner that they could not refuse, had they wished to do so. Meanwhile he passed all his time in playing *la paume*, and was usually at *la Sphère*, where Madame la Marquise [de Verneuil] and Mesdames de Sourdis and de Sagone watched him playing every day; and he borrowed money from Madame de Monceaux, whom he caressed very much, and kissed before everybody's eyes. Still his Majesty never ceased to be vigilant, or to put in order all that was necessary with regard to Amiens for the following month; and, when that time came, he bade adieu to the Tennis-court and to love, and set out on the march in person. . . . . The King often said, and that very loudly, even while playing *la paume*, when he wished to affirm a truth so that everybody should hear it: '*That is as true as it is true that Biron was a traitor.*' "(1) Biron had been the last of the malcontents after the accession of Henri IV. to the throne: he was condemned and beheaded in 1602.

Fond as the King was of *la paume*, he evidently did not neglect the affairs of state nor cease to watch the tactics of the Spaniards, both of which demanded his attention; but it is remarkable that he should have matured his plans while engaged continually in his favourite game, with the beauties of his Court for constant spectators.

At the end of the sixteenth century there was a good player, named Fesson, who owed to this talent his admission into the service of the Cardinal de Guise, which gave him the opportunity of saving the life of De Thou during the *Ligue*, in 1589.(2) He had better, however, have followed *la paume* than politics, which cost him his life, as it did also to Becquet the *tripotier*, another determined *ligueur*. Fesson, who fled from Paris during the famine, was arrested at the first line of trenches, and M. d'Aumont, who well knew his political character, had him hanged on the spot. Becquet was also executed with similar summariness, shortly after the King's return.(3)

Philip III. of Spain was no less fond of the game than his neighbour. It is related of him that "he was, at the age of 24, of small stature, but healthy and of a good complexion; very religious, and an example of goodness and good manners. He ate well, but drank no wine; amused himself in hunting, which led him to be constantly in the country; he willingly undertook journeys; and passed the rest of his time in playing Tennis and dancing."(4)

M. Tissot, in his *Leçons et Modèles de Littérature Française*, relates that Passerat,(5) the friend of Baif and Ronsard, had lost an eye at *la paume*. He may have suffered some such

(1) *Edition de la Haye*, published by the brothers Vaillant, 1741, tom. ii., pp. 104, 109, 129, 360.

(2) *Mem. de la vie de J. de Thou*, 1714, 12mo., p. 202.

(3) L'Estoille, May 4, 1594.

(4) *Relazione di Spagna* di Ottaviano Bon, Ambasciatore Straordinario a Filippo III. nel 1602. (N. Barozzi e G. Berchet, *Relazioni degli stati Europei, &c.*, serie i., vol. i., p. 246, Venezia, 1856, 8vo.)

(5) Passerat, who was part, or principal, author of the *Satyre Ménippée*, was born at Troyes in Champagne, Oct. 18, 1534; was professor at the Collège Duplessis, and afterwards at the Collège de France; and died Sept. 14, 1602. Called after the Greek cynic, this satire made its appearance in the time when the League was plotting to keep Henry of Navarre from the throne of France, and to make the country an appanage of Spain and a slave of the Church. A few quiet literary men and poets put together a master-piece of fierce humour and grotesque, savage satire, which made the pretensions of the plotters odious and ridiculous to the minds of all impartial men. The *Satyre Ménippée* was said to have done more for Henry IV. than the victory of Ivry.

accident in a Tennis-court, but it is difficult to believe that it could have happened to him while playing the game.

With the intention, probably, of excluding for ever from the *Tripots*, or *Jeux de Paume*, such rascals as the *nacquet* mentioned in the anecdote quoted above from L'Estoille, and in order to protect those who played there from losing their money and even their clothes, as well as the balls, the Corporation of *Paumiers-raquettiers*, by the favour and advice of the King, obtained a charter, by virtue of which markers were obliged, before they could perform their functions, to pass through the stages of *apprentis* and *compagnon:* this was first registered Nov. 13, 1610, and renewed under Louis XV. in 1727.

The *nacquets*, however, were not the only robbers who frequented the Tripots at this epoch, as appears from a very rare little book, published at Paris at the end of the reign of Henri IV., "La Caballe des Matois," (1) from which a few verses may be quoted, illustrating very graphically the manners of those days.

. . . Comme le changement
Apporte un contentement,
Ainsi le languide espace
De nos tours de passe passe
Nous porte de tous cottez
Es jeux de paume hantez.
Là toute notre caballe
Fait une partie esgalle,
Puis desguisant tout respect,
Met la victoire en suspect,
Et fait que le jeu varie,
Jusqu'à ce que l'on parie.
Mais aussitôt que l'on voit,
Ou bien seulement qu'on oit
Le clinquetis des pistolles,
Nous commençons les bricolles.
L'un tire dans le tambour;
L'autre d'un expert destour,
Pendant qu'au tiers il babille,
Laisse mettre dans la grille;
L'autre en criant fait du feu,
Desrobe quinze d'un jeu;
Si bien que cette industrie
Nous fait gagner la partie,
Et juger à plus de voix
Que nous sommes vrays matois.

Such players as these *matois* would now be called simply black-legs; and we must not suppose that the *nacquets*, though they often shared with them their ill-gotten plunder, were always as bad as the swindlers described in the above passage. A favourable example of their character was shown by that *nacquet* who rescued the young Caumont; for, although he was in the first instance, perhaps, tempted by the hope of finding booty among the victims of the terrible slaughter of *la Saint Barthélemy*, he proved his courage and humanity in saving the young Huguenot's life at the risk of his own, and well deserved the reward which he received for this generous action. It would seem that he was one of the markers at the Court in the Rue Verdelet, close to the scene of the adventure. This Court, which had already existed probably for many years, was situated in a remote quarter, near the ramparts; at the end of the world, in fact, as the name of an adjacent street (*bout du monde*) indicated. Nearly all the Courts then constructed in Paris were in similar localities, owing chiefly, no doubt, to the large amount of space required for these buildings, and the low price at which it could be obtained there, as compared with the value of land in more frequented parts of the town: but also, perhaps, to fear of the authorities who would, in out-of-the-way districts, give a licence which they could not allow to these forbidden *tripots* in more conspicuous positions. The Court in question continued in existence in the eighteenth

(1) 12mo., p. 48.

century. J. J. Rosseau lodged there, in a garret beneath the tiles; and, as he went every day to the house of his patron, M. Dupin de Francueil, he walked necessarily through a passage which communicated with the Rue Plâtrière, where the financier lived. Though not attracted naturally towards an exercise for which his constitution as well as his inclination unfitted him, he must have occasionally stopped on his way and seen the play in the Court, or he would never have penned the following passage, which occurs in his *Emile*: "One does not defend oneself," he says, "against a falling shuttlecock, which hurts nobody; but nothing makes the arm so quick as the necessity of shielding the head; nothing makes the eyesight so sure as the need to protect the eyes. To spring from one end to another of a Tennis-court; to judge the bound of a ball which is still in mid-air; to return it with a strong and certain hand; such games become a man; they tend to form him."

During the reigns of Henri IV. and Louis XIII. the *Marais du Temple* became covered with houses; but long before that there had been *jeux de paume* there. One of the best known of these, that which was called the *Petit-Temple*, in which the celebrated Margot exhibited her skill and strength, has been already mentioned. Near to that was another, in the Rue Michel-Lecomte, called that of *La Fontaine*, which served Mondory for a theatre when he had been driven by a fire from the *Petit-Temple*. Another again, that of the *Petit-Louvre*, very well known in the reign of Louis XIII., was not far from these, and afforded shelter in 1632 to the Théâtre du Marais, in which admirable ballets were given by Morel. This, as we have already seen, was no unusual mode of using Tennis-courts; and it was fortunate that the actors of the time, little favoured by fortune, and houseless wanderers as they were, could sometimes find such hospitality. There were, indeed, few Courts which were not so used from time to time, and the only exception was, perhaps, the one which was known as *la Perle*, "the best kept in Paris," as Sauval says.(1) This was famous even in the sixteenth century, and had scarcely a rival but that of the Rue Grenier Saint-Lazare in its own neighbourhood, and, on the other side of the Seine, towards the Faubourg Saint-Marcel, those of the *Bracque* and the *Onze Mille Diables*. A setter, painted on the sign, gave its name to the first of these latter: it was known to Rabelais, who represents the young Gargantua and his companions as taking their exercise there on coming out of school,—"This done, they issued forth, conversing still on the subjects of their studies, and disported themselves at the *Bracque* or near to it, and played at ball, *la paume*, and *la piletrigone*, (2) developing their bodies as gallantly as they had before exercised their minds."

The *Bracque* Court was in the Faubourg Saint-Marcel; that of the *Onze Mille Diables*, the origin of whose strange name is unknown, was only on the borders, in the Rue Neuve Sainte-Geneviève, near the Estrapade. It subsequently took the name of *la Sphère*, (3) which had been also borne by the Court, doubtless nearer to the Louvre, in which Henri IV. played and at the same time held his deliberations on state-affairs. In the Faubourg Saint-Germain, the Rue Mazarine was hardly built before Courts appeared on each side, the most famous of which in the seventeenth century was that which faced the Rue Guénégaud. In

(1) Tom. i., p. 156.

(2) This game, evidently the same as *trigonalis*, thus proved to be still existing contemporaneously with *la paume*, makes Mr. Travers' theory, by which he attempts to derive *Pallone* and Tennis from it, difficult of acceptance. This passage had, perhaps, escaped his notice.

(3) Sauval, i. 138.

this, probably, Molière began his career as a comedian of the *Illustre Théâtre*, before going to the provinces,—whence he never returned to it. It was only his *troupe* and *répertoire* which came back, when, after his death, his widow and comrades, driven from the Palais Royal by the intrigues of Lulli, found an asylum where Molière himself had begun life in the humblest line. On its site is now the Passage du Pont-Neuf.

Lippomano, the Venetian ambassador, writing from Paris about the end of the sixteenth century, says (1): "There were more than eighteen hundred Tennis-courts in various parts of the town of Paris, and it was calculated that the sum of one thousand crowns was daily spent in the purchase of rackets." We may, however, rest well assured that most of these rackets and Courts were not what we should now dignify with those names; popular as the game without doubt was in Paris, it is quite impossible that there could have grown up suddenly, since the prohibitory edicts mentioned above, so vast a number as this of first-rate and very costly buildings. It is more likely that many, perhaps the greater part, were uncovered Courts, surrounded or not with walls, as the case might be, where a variety of *la courte paume* was played, or still, perhaps, the elder game, *la longue paume*, against which, as far as we can learn, no interdictions had ever been published. In any case, it is very clear that the game was universally popular in Paris.

A drinking-song by Jean le Houx,(2) the poet of Vire, shows once more the widely-spread favour in which Tennis was held at this time in France. The whole song consists of allusions to *la paume*, and metaphors taken from the game; and is sufficiently interesting to the Tennis-player to warrant its reproduction here.

On a versé cecy, pour estre beu :
Il faut l'oster, de peur qu'on ne le jette.
Voisin, je vay tirer de jeu,
Puisque nostre partie est faicte.
Pour gaigner quinze, il faut mettre dedans,
Par sur la langue, & non par sus la chorde.
Pour nous juger voicy des gens
Lesquels nous mettront à concorde.

Si je faisois encor trois pareilz coups,
Le premier jeu j'aurois de la partie.
Tirés, maintenant c'est à vous ;
Car ma soif elle est amortie.
J'ay encor bisque à prendre sur le jeu ;
Mais j'attendray que la soif encor vienne :
Quand le pot sera presque beu,
Il sera temps que je la prenne.

In Italy Tennis was no less popular. At Rome, where it was common, that young and intractable painter, Michael Angelo da Caravaggio, was playing one day at Tennis with a comrade, when they quarrelled, and Caravaggio killed his friend. Though dangerously wounded himself, he contrived to escape from the city. This happened about 1600. After a variety of adventures, Caravaggio died in 1609.

When Louis XIII., called the Just, came to the throne of France, at the death of his father, he was but nine years of age, and Marie de Médicis, as *régente*, ruled France by her instrument, the Florentine Concini, afterwards Maréchal d'Ancre. A part of the young king's education, or at least of his amusement, was *la paume*. To instruct him in the art of playing the "royal game," Pierre Gentil was appointed, and received a regular salary of 500fr. per annum. He is almost the first *paumier* whose name is known to us:

(1) *Henry III., &c., his Court and Times*, by M. W. Freer.

(2) An advocate, about 1600, at Vire (Calvados): *Les Vaux de Vire, Publiés pour la première fois sur le MS. Autographe du Poëte, avec une Introduction et des Notes*, par Armand Gaste, Paris, 1875, 12mo., p. 124: *Chansons du Vau de Vire*, 2nd Recueil, XIII.

he is the first, without exception, that can be shown to have occupied the position he held. It is somewhat strange, however, that his existence has hitherto escaped notice, and no record of his functions at the French Court has been preserved, so far as we know at present, save one single document. This very fortunately fell into my hands some few years ago, and its contents will, therefore, not be lost to the history of the game. It is written on vellum in the ordinary engrossing-hand of the time, and is a receipt for salary in payment of services specified during a year, and is signed, countersigned, and dated. Shortly, it runs (translated) as follows: "*In my presence* (name left blank) *Counsellor and Secretary of the King, pierre Gentil, being charged with the duty of teaching la paume to his said Highness, Confesses to having received from M. Raymond Phélypeaux, Counsellor of his said Majesty in his Council of State and Treasurer, . . . the sum of five hundred livres tournois, which his said Majesty has given him in consideration of his services which he has rendered during the whole of last year in teaching the King to play la paume, with which sum the said Gentil holds himself satisfied, &c. . . . . Witness my sign manual here placed at his request the ninth day of July one thousand six hundred and twelve.*

(signed) "*Fouquemarais.*" [2]

Pierre Gentil then was the King's *paumier* in 1612: it is probable, and it is to be hoped, that the style of his play was better than that of his handwriting. His salary of 500fr. (20*l.*) per annum, worth perhaps five times as much now owing to the different value of money, was not below his position: nor did his royal pupil, under his instruction, lose his interest in the game.

Courts existed also at Fontainebleau and St. Germain: there seem, indeed, to have been two attached to the former palace, said to date, and not improbably, from the time of François I., though this palace was to a great extent rebuilt by Henri IV.

In a rare bird's-eye view, entitled *Portrait de la Maison Royale de Fontaine Belleau Lieutenant Francois Florentinus Aquarius*, 1614, *Michael Amatus sculpsit*, &c. Fig. 1, there is shown in a very clear manner a block of buildings, described as *Les Jeux de paume*, in the left corner of the *Cour du Cheval Blanc*. Of this portion of the view Plate 7 is an accurate copy. The two numbers 2 indicate the two Courts, one covered and the other uncovered, as they then existed. They are described in the Travels of Abraham Gölnitz. [1]

The Abbé Guilbert, in his description of the palace of Fontainebleau, tells us that the Court (probably the covered one) was burned down in 1718: there is another view of it by Silvestre in 1727: but by that time it evidently had been already altered. A single Court, which is of large size, and better adapted for four players than for two, is yet standing and, to some extent, in use at the present time. The outlines of the old open Court is still to be seen in the *Jardin de Diane*.

A similar view of the *Chasteau Royaux de Saint Germain en Laye*, by M. Asinius after a drawing by A. Francini, 1614, shows the Tennis-court (Plate 8) an old Norman building, very short in perpendicular and with high-pitched roof. It was from this palace that Louis XIII. wrote a letter [2] dated May 4, 1637, to Cardinal de Richelieu, in which he says that his *paumier*

[1] See Appendix V.

[2] *Lettres Inédites*, Bibl. Imp., p. 166.

[3] This was sold with two more from the same hand, in Paris, Feb. 11, 1857 (*Catalogue d'une curieuse Collection*

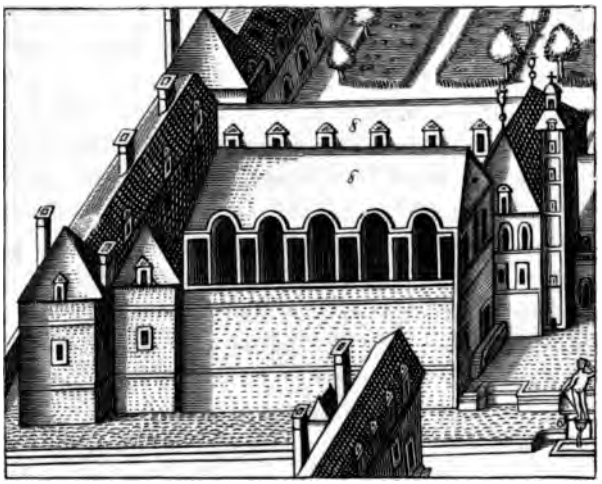


Plate 7.

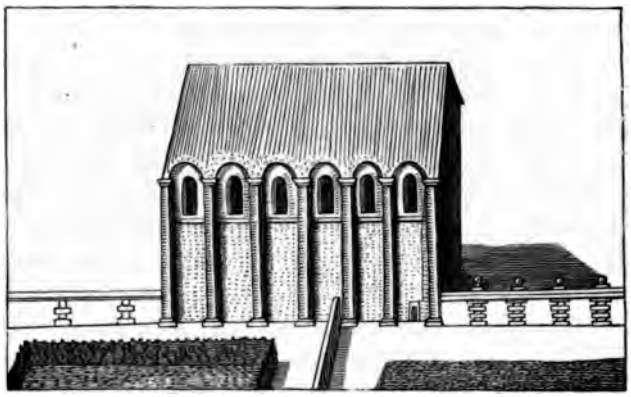


Plate 8.

could not get his wages or expenses paid: "Le pauvre La Lande, que je vous montré dans vostre jardin, n'a seu encor avoir un sol ny de son voyage ny de ce que je luy ay donné."

He writes again,(1) December 11, 1640, from the same palace: " . . . . je nay veu ny ouy parler *de Mr. le Grand* [Écuyer, *i.e.*, Cinq-Mars] depuis ier cinc heures du soir qui vint icy sans me dire qun seul mot qui estoit que y venoit de jouer a la paume puis sortit ausi tost, *il deuient si hault quil ny a plus moyen dan soufrir*. . . . . " This is most interesting, and gives a very different complexion to the relations of Cinq-Mars with the Cardinal and the king, from that which has been commonly believed to be historically true. In a postscript, the king adds, "*Si Mr. le Grand va a* Ruel et quil vous parle *de moy gardes moy* vne oreille," *i.e.*, be careful to repeat to me every word that he says!

About this time, the great French artist, Jacques Callot, etched and engraved a print, which has provoked much controversy, into which we need not enter here. Enough, that the print is dated 1616, and that it is doubted whether Callot executed it at so early a date as that; it belongs, probably, to a time twenty or thirty years later. The subject is called *Le Miracle de Saint Mansuy;* and in it appears Jean Porcelet, Bishop of Toul (Meurthe) on the Moselle, representing the Saint, and followed by a prince, who is attended by his courtiers. The scene is by the side of the river, and in the distance is Mont St. Michel. The Saint is bringing back to life the prince's son, who has been killed by the blow of a Tennis-ball. A ball lies by the boy's side, and at his feet is a racket. He is supported by a servant, who lifts him up by the shoulders. In the middle-distance there are jousts and other games. It is remarkable that the racket is strung diagonally, as in Scaino's plan of the Court in the Louvre, 1555 (Plate 3). The game seems to have been here played in the open air.

Among many instances of Courts being used for theatrical and similar shows, one is mentioned by Tallemant des Réaux, in which Jean le Camus, who afterwards became a well-known Maître des Requêtes, when a boy (about 1630) narrowly escaped death from a lion, exhibited on a stage in a *Jeu de paulme.* (2)

In 1632, C. Hulpeau published (Paris, 12mo.) a book called *Le Jeu Royal de la Paume,* containing the first set of laws of the game now known to exist, which must be noticed more fully in a later chapter. A reproduction of his frontispiece, a rough etching, forms the frontispiece of the present work.

In the month of May, 1641, a curious pamphlet, which, as I believe, has never yet been described, was printed at Paris, under the name of "CARMEN DE LVDO PILÆ RETICVLO, BELLO comparato, victoria, & pace perpetua inde-ventura." The author's name, unknown to Brunet and to fame, is R. Frissart, who begins his work with an adulatory address to the "EMINENTISSIMO CARDINALI DVCI DE Richeliev," two pages in length, in which he explains that he intends to draw a parallel, in his poem, between a long and well-contested game of Tennis and the war waged by the two great kings of France and Spain, in which, after many interruptions and renewals of hostilities, the most Christian king, Louis XIII., came off victorious, and prescribed the terms of peace to the Catholic king, Philip IV., his

tion de Lettres Autographes, &c., lot 99), and was bought (with the other two) by Et. Charavay for 960frs.

(1) This letter is in the possession of the author. The italics show the words underlined by the king.

(2) Appendix VII.

vanquished opponent. M. Frissart also tells us in this preface that he was then "the oldest of living Tennis-players, and, unless his vanity deceived him, the steadiest."

Next follows his Carmen, seven and a half pages long, in which he introduces his subject, the emblematical *pila palmaria*, or Tennis, and alludes to some evidently well-known players by name, as *Brito*, so called because a native of Britain; *paruus Robriceus*, named from Robrica (1) the place of his birth, and "hard to beat, beyond his apparent strength;" the peaceful *Cherro* (? Chéreau), with lips ever closed; *Galdinus* (? Gaudin), "with painted eyelids, a man of weight, both in years and merit"; and *Grimaldus*, "as big, but also as swift, as a horse." It is not possible to do more than guess at these names, thus disguised in a Latin dress. He then proceeds to mention the real players, the two kings, and how they had often played, but without either of them being able to gain a decisive victory; and he describes their alternate successes under the simile of brilliant strokes at Tennis, made first by one and then by the other, with the constant result of night coming on before the game could be finished. At length a day is fixed, and there remains nothing but the choice of Court to be made; and that of Nancy is finally selected. He hurries thither, but finds every approach guarded, and is obliged to bribe the huge, hungry, and thirsting German guards with ample offerings of wine to gain admittance. This accomplished, he finds within a welcome from the "friends of Mars and of the game," and observes the walls, the doors, and the rest of the Court, as well as the various company assembled there. Among the latter, he mentions one, "a Spaniard, full of perfumes, sitting in the *primis Xystis* (first gallery, or on the front bench), and *breathing forth smoking odours from his throat!*" This votary of tobacco seems to displease the assembly, which is presently gratified to see the ball, that is being tossed to and fro, *strike out his front teeth and smash his nose;* which clearly proves that no net then covered the galleries. The kings at length appear, the French sovereign followed by a noble train, and the Spanish king attended by grandees, by natives of the Spanish colonies, and by Indians "of revolting aspect." They enter the Court simultaneously, the Spaniard dressed in black and his antagonist in white, but both of noble stature and presence; and there they shake hands, while the grandees and peers embrace each other. After arranging the seats of the judges, with one for an unseen but all-seeing referee, understood to be Richelieu, they settle the amount of their wager, the Spaniard proposing to play for the earth, the sky, and everything beneath, much to the discontent of the onlookers, who find themselves included in that sum; and the set to consist of the best of five games, —whoever first gained three to be the winner. Incidentally, this marks the old practice of making the set consist of any number of games on which the players chose to agree.

This introductory part is interesting rather to the student of history than to the Tennis-player, and it is not possible to dwell on it at greater length here. The game is then conducted in the form of a dialogue, occasionally interrupted by a third speaker, in the person of the marker. This is so curious, as illustrating the game at that date, described by an experienced player, that I give it nearly at length, *verbatim et literatim*, side by side with a translation.

(1) Position de la Gaule et de la Lyonnaise-Troisième. On croit devoir la fixer à Longué en Anjou (*Dict. Géographique*, par l'Abbé Expilly, Amst., 1770, Fol., tom. vi.).

INTERLOCVTORES.

Rex Gallus, Rex Hispanus; Signator.

G. Mittito reticulum, eligo rectos: nunne ego Rectus?

Ergo pilam excipies prior. En prælusio: sed nunc

Mitto pilam in tectum, excipe.

H. Nil moror, vsque paratus.

G. Hanc infra funem misisti, quindecim habemus.
Eia age lude, pedem muri attigit absque resultu.

H. Hic etiam fortuna valet.

G. credo, ars quoque multa,
Aptaque dexteritas: Triginta habeo. Excipe.

H. mitte.

G. Serpentem per tecti oras, non sorte, sed arte
Mitto pilam, pede sic sine saltu allabitur vllo
Sæpius.

H. excepi primo. Disquire.

S. secundo.

G. Quadraginta & quinque. Pilam excipe.

H. lude, volatu
Hanc semper ludam, tibi quam sic mitto.

G. sed illam
In ludi firma stans sede remitto fenestram.
Primum ego vinco trium lusum. Deus annue cœptis.

Ecce pilam mitto.

H. accipio. Bone Iupiter adsis.
En metam longinquam habeo satis: O bene factum:

En aliam: signa signator: sed bene signa.

S. Stat transire, duæ sunt metæ. Prima secundo
Lusum extra.

H. numero ter quinos.

G. Iudicet vnus.

S. Metam vno digito pila transilit. Altera posti.

H. Hanc vinco.

G. hanc & ego. Signator collige voces.
Quæ Signatori vox hæc audita petenti?

(Nescio quid petis, hunc sed iactum vicit Iberus.)

O præclarum hominem, qui quod nescire fatetur
Iudicat.

S. effugit: Tenuis sine corpore vox est.

H. Ad spectatores refero.

G. Refero quoque; sed quos?

THE SPEAKERS.

The French King, the Spanish King: the Marker.

FR. Throw up your racket, I choose the smooth [or right side]: am I not right?
Therefore you first shall receive the ball. There goes the first stroke: (1) but now I serve the ball on the pent-house; take it.

SP. I delay not, ever ready.

FR. This you have put below the cord; I score fifteen.
Come now, play; that was a dead nick.

SP. Here again fortune prevails.

FR. I believe it; and also much art and dexterity combined: I score thirty. Take this.

SP. Send it.

FR. I send the ball creeping along the edge of the pent-house, not by luck, but by art, for thus it most frequently falls in the nick [Fr. *pied*] without any bound.

SP. I took it at the first [bound]: enquire else.

M. At the second.

FR. Five and forty. Receive the ball.

SP. Play on; at a volley I shall always play this [service], which I thus return.

FR. But I, standing in a firm position, return that into the window of the Court [the grille].
I win the first of the three games. God prosper this beginning!
Lo! I serve the ball.

SP. I take it. Good Jove, be favourable!
Behold! I have [made] a rather close chase: O well done!
There is another: mark, marker, but mark well.

M. You must change sides, there are two chases.(2) The first at its second [bound has gone] beyond the chase.

SP. I score fifteen.

FR. Let him alone decide.

M. The ball wins the chase by a finger's breadth. The other is at the door.

SP. I win this.

FR. And I too. Marker, gather the votes.
What sentence is this that is heard by the marker when he asks?
(I know not what you ask, but the Spaniard won this stroke.)
O! what a wonderful man, who pronounces upon that which he says he does not know!

M. He has fled: the faint voice is bodiless.

SP. I appeal to the spectators.

FR. I appeal too: but to which?

(1) *Le coup de Dieu*, counting for nothing, as was usual then.

(2) Here the players change sides.

H. Suspectos habeo nullos.
G. nec ego : arbitrium dent,
Qui prope sunt metam.
H. quære ergo Notator ab illis.
S. Quæ reperi referam ?
H. Distincta voce referto.
S. Hanc omnes metam Gallum vicisse profati,
Ore vno dixere mihi, pila perdidit : Estis
Quindeni.
H. pila bis tectum non attigit, ipse
Ter decies numero.
G. cedo.
H. hanc mitto.
G. hancque remitto
In forulum tecti. Quot iactus, quotque reiectus
Post pilulam ! Triceni : murum præterijsti,
Quadraginta & quinque habeo.
H. sed tu quoque murum :
Nos quadrageni quini sumus. Eia age, mitto.
G. Sum potior.
H. rursumque pares : & sæpius, & nunc,
Et quondam : properemus, amat victoria curam.

G. Lude igitur. Signum longinquum habeo, potiorque.
H. Cur potior ?
G. iamiam tetigit pila nostra tabellam :
S. Transite : hoc signum lateres tres à pede distat.
H. Excipe.
G. sum. Tandem petijt tua sphærula fila.

Signator signa binos me vincere lusus.
H. Sudatum nimis est, nunc totum absoluere ludum
Haud potis est, alia peragam vice.

G. Lex data nobis
Non patitur, magnoque omnes clamore repugnant :
Multi etiam inclusi duri prope mœnia ditis,
Capti propter nos omnes in puluere belli.
Denique & extremæ diuersa ad littora gentes,
Imperij, iurisque sui, queis summa potestas,

Lusus euentum expectant, finemque laborum.
Rursus an expectas, vt nox certamina tollat ?

Integra, si protrahis lusum, victoria nostra est.
Sunt ludi leges, sunt antiquissima iura.

SP. I suspect none.
FR. Nor I : let those give their judgment who are near the chase.
SP. Ask them, therefore, marker.
M. Shall I report what I have gathered ?
SP. Repeat it with a clear voice.
M. They all, having said that the French [king] won this chase, have with one voice told me that the ball lost it. You are fifteen all.
SP. The ball has twice failed to reach the penthouse ;(1) I myself score thirty.
FR. I yield.
SP. This I serve.
FR. And I return it into the *lune*.(2) How many rushings to and fro after the ball ! Thirty all : you have gone above the wall,
I score five and forty.
SP. But you too [have gone above] the wall :
We are forty-five all. Come then, I serve.
FR. I have advantage.
SP. Deuce again : and very often [we stand so], both now,
And formerly : let us hasten, for victory favours diligence.
FR. Play therefore. I have a good chase, and advantage.
SP. Why advantage ?
FR. Even now my ball struck the board [*l'ais*].
M. Change sides : this is chase three.
SP. Receive this.(3)
FR. I am here. Your ball at length has gone into the net.(4)
Marker, score me two games [love].
SP. We have sweated too much ; it is not now desirable to finish the whole set. I will finish it another time.
FR. The agreement we made does not allow that, and everyone opposes it with a loud clamour :
Many also, imprisoned near the walls of stern Pluto,
All taken on our account in the dust of war.
Lastly, remote peoples too on various shores,
Who have perfect power of empire and self-government,
Await the issue of our game, and the end of this toil.
Do you look that night should once more put an end to our contest ?
My victory is entire, if you defer the match.
[Surely] there are laws of the game, and there are very ancient customs.

(1) = two faults.

(2) "La lune est un trou au haut de la muraille, qui est du côté du Toit où l'on sert" (*Académie des Jeux*, 1728). This hazard is not mentioned by De Garsault, 1767 ; but is described by de Man * * * eux (Manivieux ?), an amateur of Lyons, who wrote a *Traité sur la Connoissance du Royal Jeu de Paume* (Neuchatel, 1783, 8vo., pp. 84, 85) as a feature of the *Quarré* Court in the Rue Beaubourg. Here it was a round hole, 8in. in diameter, in the middle of the end-wall (service-side), and at a height of 5ft. from the floor ; and, according to this writer, a ball struck into it at any time scored *four strokes at once*, or a complete game, in that Court. A similar hazard, but placed much higher, appears in the representation of a Court at Tübingen (*see* Plate 36).

(3) This must mean the first-stroke, not the service.

(4) The window-net, above the play-line ; or, perhaps, the *fringe* of the cord.

Nunc semel omnino iuuat exantlare labores.

Omnibus hoc studium est, capiant nunc prælia finem.

H. Visne, volo : fortunam omnem tentare necesse est.

Qui nihil ex numeris tot haberent vincere vidi,
Non bene tam cœptis respondent vltima semper.

G. Sed tamen in nostram inclinat victoria partem :
Convenient spero vertus fortunaque in vnum.
H. Est data lex fateor, capiat discordia finem.

Vltimus ille dies sit bello. Ego transeo, mitte.

G. Ter quinos, sub fune est : Triginta, absque resultu.
H. Omnia sunt aduersa mihi, latereseque pilæque,

Jpsaque reticula, & sol ipse, huc attrahe telas.

Vnde vagum incertumque pilæ non iudico saltum ?

Longinquas habeo metas.
S. Transite.
G. Notator.
Dic primum signum.
S. Lateres tres à pede distat.
H. Ecce pilam in tectum mitto.
G. missamque remitto
Ocius in forulum. Restat nunc vnicus ictus.

S. Vltima meta pedi est : forulum intra, siue tabellam.

G. Hanc ego si vinco, toto certamine vinco.
H. Lude, pilam mitto.
G. excipio : sonat icta tabella.
Tres lusus numero : cessit victoria nobis.
H. Pro superi ! hæne potest fieri te vincere metas ?

Cedo volens : fortuna omnis superanda ferendo est.

Instauratiui sed lusus lege teneris.
G. Non alia, quam quæ præscripta est, lege tenemur.
Si tamen est alter mundus, deducere Luna
Quem possis, ludo. Dextrâ lævâque, retróque,
Suprà etiam vnà omnes testari voce : quid illi,
Omnia qui vicit superest, quod vincere possit ?

It is good that we should now bear this labour once for all.
It is the will of everyone ; let our battle have now a termination.
SP. You will it ? so [then] do I. I must [now] risk my whole fortune.
I have very often seen those win who had nothing scored to them, [for] the end does not always answer so well the beginning [as might be expected].
FR. But yet victory leans to our cause :
Valour, I hope, and fortune will meet on one side.
SP. I confess, we have a rule laid down ; so let the dispute now have an end.
This must be the last day of our war. I cross over :(1) serve.
FR. Fifteen, it is below the cord : a dead nick, thirty.
SP. Everything is against me, both the chases and the balls,
And the very rackets, and the sun himself too ; draw the curtains this way.
How is it that I do not judge the wayward and uncertain bound of the ball ?
I have [made] close chases.
M. Change sides.
FR. Marker, call the first chase.

M. It is chase three.
SP. See, I serve the ball on the penthouse.
FR. And I return it still more swiftly into the little hazard [*le trou*]. But one stroke only now remains.
M. The last chase is at the nick [Fr. *au pied*, = better than half-a-yard] : play to the little hazard or the board [*l'ais*].
FR. If I win this, I win the whole match.
SP. Play then ; I serve.
FR. I take it : the board is struck, and resounds.
I score three games : the victory has fallen to us.
SP. Ye Gods above ! Is it possible for you to win such chases as these ?
I yield willingly : every [kind of] fortune is to be overcome by endurance.
But you are bound by the law of repeated games.(2)
FR. We are bound by no other law than that which was prescribed at first : but if, however, there be another world, which you can bring down from the moon, I play [you for it]. On the right, on the left, behind us, and above, all with one voice are agreed : what remains for him to win who has [already] won everything ?

(1) "Ayant perdu la première partie, faut changer de place" (*La Maison Académique*, Paris, 1659, 12mo. ; *Les formes, &c., lorsqu'il se iouë vn Prix, Article V.*, p. 153). Some such custom as this seems to be the only way of accounting for a change of sides between the end of one game and the beginning of the next.

(2) A sort of return-match.

I cannot here print more of this amusing pamphlet, which has taken up too much space as it is. It seems to me doubly interesting; both as a picture of the game, played in a Quarré court, with *le trou, la lune,* and *l'ais,* but without a *dedans*; and also of the manners and politics of the day, with the usual abject adulation of Richelieu, sitting as arbiter of the strife between the two most powerful nations of the Continent, even in the last year before his death. In the pamphlet before us, he is made, in the sequel, to dictate the terms of peace; and the poem concludes with a eulogy of him, spoken by Louis himself.

During this, and the ensuing reign of Louis XIV., *la paume* flourished exceedingly in France. The popular Duc de Beaufort was a great player, and none the less popular for that: the following anecdote is related of him by Guy-Patin,(1) May 14, 1649: "No one is talked of here but M. de Beaufort, for whom the Parisians, and especially the market-women (*les femmes de la Halle*), have a particular affection. While he was playing in a *tripot* in the Marais du Temple, four days ago, most of these market-women went in knots, to see him play, and to pray for his prosperity. As they made a clamour in entering, the people of the house complained, and it became necessary for the Duc to leave the Court and make them be quiet, which he could not do without allowing these women to come in, a few at a time, one after the other, to see him play: and, perceiving that one of them was looking upon him with a favourable eye, he said to her: 'Well, gossip! you have insisted on coming in; what pleasure do you find in seeing me lose my money?' She answered him immediately: 'Monsieur de Beaufort, play on boldly, you shall not want for money; my gossip here and I have brought two hundred crowns, and, if we must have more, I am ready to go back and fetch as much again.' Then all the other women began crying out that they had money at his service, for which he thanked them. More than two thousand women visited him there that day."

Anecdotes of play and players might be collected almost without end. Tallemant des Réaux (2) tells one of La Chaisnée-Montmor (about 1657), who, when playing and losing, used to throw the balls, the ball-basket, his racket, and clothes, into the grille,—and himself after them. He gives another example of a player, not of Tennis, but none the less worthy of imitation, who, when he lost, was in the habit of giving a crown to his servant, to go outside and utter a few good, round oaths for him.

In 1657 the Dutch Ambassador, having had an account made of all the principal establishments of Paris, found that there were then there *one hundred and fourteen* regular *tripots.*(3) He expresses some surprise that the number was not larger, though it seems large enough to us of the present day. Soon came the Fronde, however, and it then fared ill with *tripots* and players. M. de Beaufort (4) was hardly in a position to play, nor his admirers from the market to see him play, and offer him their purses. Paris was besieged by the king's troops, a famine raged throughout the town, and few people thought of *la paume.* One of

(1) *Lettres,* tom. i., p. 43, La Haye, 1707. Patin was Doctor of Medicine of the Faculty of Paris, and professor at the Collège Royal.

(2) *Historiettes,* Paris, 1857, 8vo., vol. vii., p. 400.

(3) *Journal d'un Voyage à Paris en* 1657 *et* 1658, 8vo., 1862, p. 249.

(4) A. Dumas, in one of his amusing novels, *Vingt ans aprés,* gives a very graphic but quite apocryphal account of the Duc's escape from the Château de Vincennes, by means of communications from his friends, forwarded inside a Tennis-ball, thrown to him, while playing on the *terrasse,* by a supposed countryman in the ditch below the walls. The story, of course, is based entirely on the Duc's well-known partiality for the game.

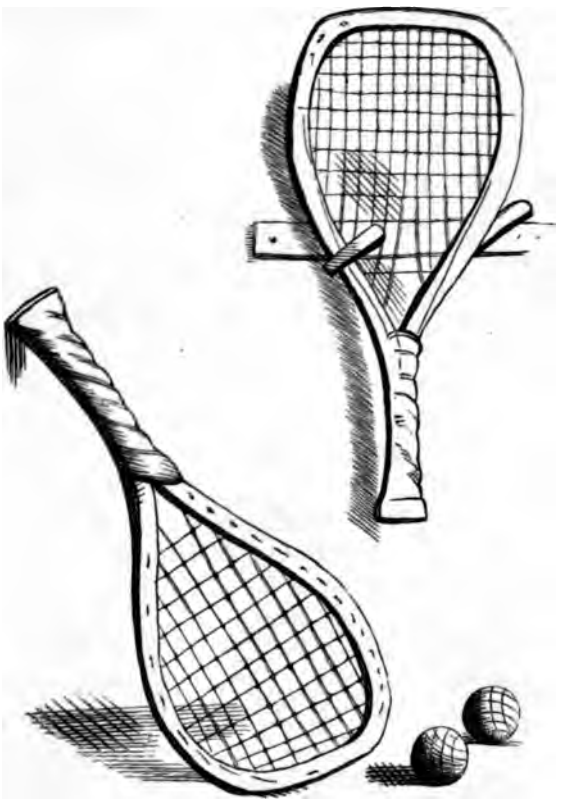


Plate 9.

the wittiest *Mazarinades* of the time, called *le Ministre d'Etat flambé*, describes the miseries to which Paris was subjected, without omitting the hardships of the poor *paumiers*, who could no longer get any money wagered *sous la corde*:

L'Orviétan est pris pour sot, *Il n'a ni théâtre ni baume;* *Et Cousin, Saumur, et Sercot* *Ne gagnent plus rien à la paume.*	or, freely translated,	The mountebank looks foolish now, With stage or drug he nought can do; While Cousin, Saumur, and Sercot At Tennis never win a sou.

Here we have three more names of *paumiers*, which would otherwise have been lost, to add to the meagre list, at the head of which stands Margot, followed long after by Becquet and Pierre Gentil.

La Fontaine, writing to his wife, September 9, 1663, speaks thus of one of his relations, François Pidoux of Poitiers: "In any case, my kinsman of Châtellerault remains eleven hours on horseback without inconvenience, though over eighty years of age. What distinguishes him, particularly from his relations of Château Thierry, is that he loves sport and *la paume*, knows the Bible by heart, and writes controversial works; otherwise, he is the most cheerful of men, and thinks less than most men about business, except that of his pleasures." (1)

We owe to an Italian artist, Mitelli, a very curious print, (2) representing a gamester surrounded with cards, dice, money, rackets and balls. These latter are roughly etched, as is the whole plate, but afford a presumably truthful idea of the rackets and balls of his day (1675) in Italy. Plate 9 gives a correct facsimile of these, and it will be seen that the rackets, which have their handles protected with leather, have no middle-pieces at all, and are strung, as in Hulpeau's frontispiece, in the same direction as now, up and down and across their heads. These two examples stand, as far as our present knowledge goes, alone among representations of rackets before 1700. It is difficult to believe that they are simply more faithful than the careful prints by Scaino, Callot, &c., hitherto seen: it seems rather more likely that the manner of stringing was passing then through a transitional stage, and gradually approaching more and more nearly to the modern style.

In 1676 a comedy by Thomas Corneille, called *Le Triomphe des Dames*, was acted at Paris in the Theatre of the Hôtel de Guénégaud; (3) and the *Ballet of the Game of Picquet* was one of the Interludes. In this the four Knaves, the Kings, and the Queens appeared; and the trains of the last were borne up by four slaves, the first of whom represented Tennis, the second Billiards, the third Dice, and the fourth Backgammon.

In 1682, when Louis XIV. was but forty-four years of age, the immense work of building the Château of Versailles was completed, and the king fixed his residence and the seat of his government there, and there kept his splendid Court. It has always been a source of surprise that Louis XIV., who was in his youth fond of Tennis, and practised it as an exercise and amusement, should never have built a Court in this palace, nor played the game in his riper years. When, however, he left the palace and came to live in Paris, the

(1) *Hist. de la vie et des ouvr. de J. de la Fontaine*, by Walckenaer, 1 vol. 8vo., Paris, 1824.

(2) This is No. 9 of a set of 26 plates, exceedingly rare, to be found in the British Museum, in vol. iii. of the works of Mitelli, and entitled LE VENTIQUATTRO HORE DELL' HUMANA FELICITÀ CONSACRATE ALL' EM^NO. ET REV^MO. PRENC^E. CARD. D. GIO. NICOLA CONTI INVENZIONE DISEGNO ED INTAGLIO DI GIUSEPPE MARIA MITELLI, PITTORE BOLOGNESE. 1675.

(3) There was a Court close by, *see* p. 22.

construction of a Tennis-court was put into the hands of Nicolas Cretté, the king's *paumier*, at a cost of 45,503fr.; and the works, begun in 1686, were brought to an end by the last days of December of the same year. The king's sons, the princes of the blood, and nobles of the Court, began immediately to frequent the *jeu de paume;* but Louis XIV. not only never played, but never even appeared in the *dedans*. This is clearly shown by the curious *Mémoires* of Dangeau, who, as is well known, kept a daily and minute journal of everything that happened in and about the Court of the *grand monarque*. The Tennis-court is partially seen in a view of *Versailles en* 1667, which occurs in the great work by M. Gavard upon that palace,(1) engraved by Petit from a picture of the time. It is marked distinctly on a plan, engraved by Leroux, in the same work. (2)

A little later, but still under Louis XIV., we find the race of *paumiers* more prosperous than it had been. Dangeau (3) writes thus: "The king (Oct. 26, 1687) saw the great players of *la paume* perform, and granted them the privilege which they solicited. They will in future play twice a week at Paris, and will advertise publicly, like the comedians. They are five in number: the two Jourdains, le Pape, Clergé (4), and Servo." Perhaps, this last name should be Sercot, as in the passage from the *Ministre d'État flambé*, quoted above. The game appears to have become here more of an exhibition than an exercise enjoyed by the public. The king himself was not the man to favour it in practice; he loved no exercise, nor did his health permit him, at least before the operation effected by Félix, to join in any active sport. He was fond of billiards, a game which at that time obtained much of its vogue from his preference. Mazarin encouraged the quieter and more sedentary pastimes, such as *hocca, biribi*, and other games of hazard borrowed from Italy. The Abbé de Saint-Pierre, clear-sighted in this, if in no other point, reproaches him bitterly with the consequences of this baneful influence: "Men preferred games of chance," he says, "and ceased to play active games, such as *la paume, le mail*, &c.; they became weaker, more unhealthy, more ignorant, and less polite. The women, led astray by the same attraction, learned to respect themselves less than before."

Louis XV. did nothing to change this state of things for the better; *la paume* had none of his sympathy. In a book, however, called *Cérémonial Diplomatique des Cours de l'Europe*, (5) we find the following *Extrait du Cérémonial de France:* "When the king plays *la paume*, the cloak-bearer presents a ball to him with one hand, while he holds the sword in the other. He also marks the cost of all the sets which the king loses while he plays, and the king pays all, whether he win or lose. When the king has left off playing, the master of the Court has to supply the officers of the chamber and wardrobe with a collation, if it be after dinner, and, if it be the morning, with a breakfast."

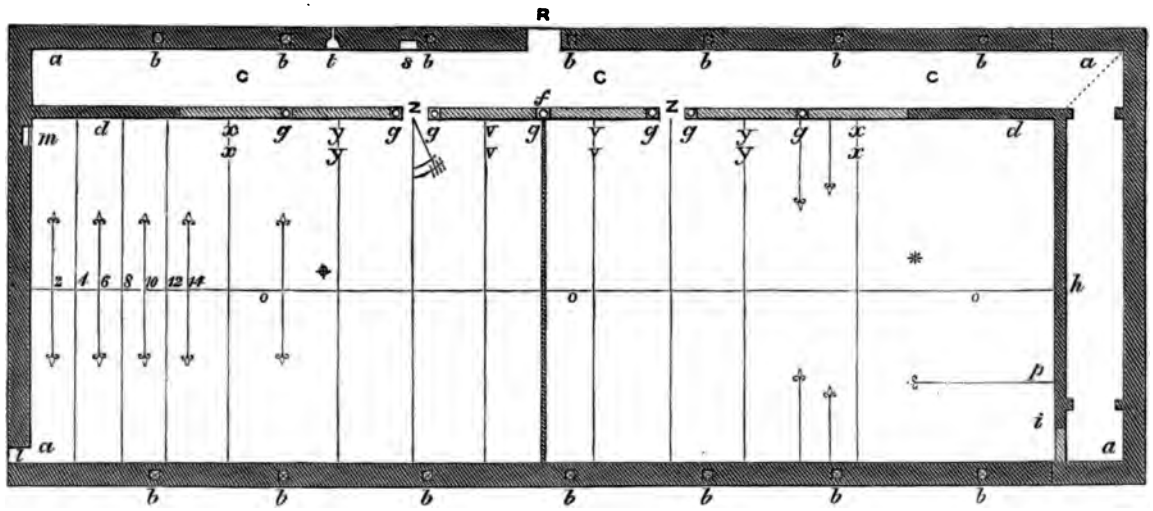
The game now continued to decline in popularity. Courts became less numerous, because there was less demand for them, and good players were less often seen. Of the latter, however, there were still a few, particularly one named Cabasse,(6) who gave his name to a singular, back-handed stroke, by which he "boasted" the ball into the dedans from the

(1) Tom. i., série 1.
(2) *Galeries Historiques de Versailles*, 16 vols. Gr. in Fol., 1837—[1847].
(3) *Édition complète*, tom. ii., p. 57.
(4) We find another player of this name, possibly this man's son, a little later, 1740-1753.
(5) By Dumont (Amsterdam, 1739).
(6) M. de Man * * * eux (p. 33) spells this name *Cavasse*.

either of these. M. Bessières, at Lyons, was a fine player, but had a mania for judging every ball geometrically, and attributing to chance every bound which did not fall in with his theory. M. Turlot, of Dijon, played a neat and solid game, as did also M. Arthaud, at Grenoble. M. Reverdy, however, of Châlons-sur-Saône, was by far the best amateur of France. He was equally strong in judgment, return, and cutting the ball; he was tall, had a good volley, and distinguished himself particularly in playing an up-hill game. In fact, he was cool, even when playing a match on the result of which some heavy stake depended; he never wrangled nor lost his composure, but played the tenth set as calmly as the first. (1)

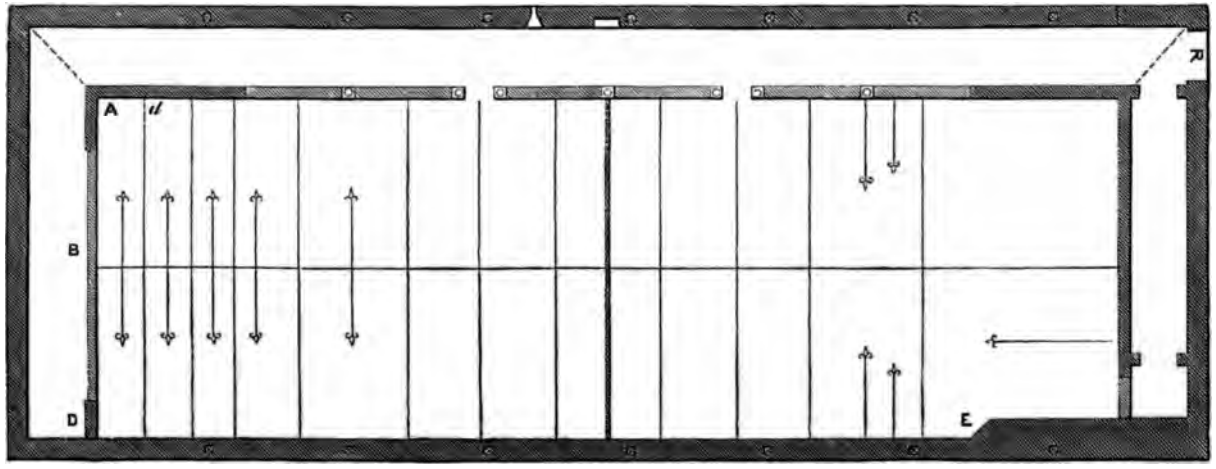
In spite of the decreasing popularity of *la paume*, the Tennis-courts of France were now, if not more accurately and elaborately built than before, at least more scientifically planned and described. M. de Garsault, in his *Art du Paumier-Raquetier, et de la Paume*, M.DCC.LXVII., which was adopted by the *Académie Royale*, and is now extremely rare, begins thus: "*La Paume* is the only game which can take rank in the list of Arts and Crafts, the description of which has been undertaken by the Royal Academy of Science; seeing that, being itself an Art, it is executed by the help of another, which has its own instruments and special manufacture, viz., that of the Rackets and Balls. It was raised to the rank of a Corporation in 1610, under the title of the *Communauté des Maîtres Paumiers-Raquetiers, Faiseurs d'Eteufs, Pelotes & Balles.* (2) "They alone have the right to keep a Jeu de Paume, and to make the rackets & balls used in this game, or in that of the *volant* (shuttle-cock). After describing the place where the game is played, and the manufacture of the Racket and that of the Ball, which constitute all the art of the *Maître-Paumier*, it would appear that the object of the Academy was entirely accomplished; and so it is, with regard to that mechanism the aim of which is to minister to the Art of the game itself. All bodily exercises, subject to constant rules, have justly acquired the title of Arts *par excellence*; the mind has need only, in their execution, of the resources of the body, with the help of certain instruments; such are the Arts of Horsemanship, of Fencing, &c. In like manner, let us no longer consider *la paume* as a *Game*, nor as a mere pastime without any use, but as an Art which, with the aid of only a few instruments, becomes a very salutary exercise, by means of which youth may gain robust health and that activity which is so necessary in the course of life. This exercise is, therefore, in such estimation that edifices are built on purpose for it, as others are built for learning the art of riding. The King has a Tennis-court in each of his Royal Mansions, at Versailles, at Fontainebleau, at St. Germain,(3) and at Compiegne; M. le Duc d'Orléans has one at Villers-cotterets; and M. le Prince de Condé one at Chantilly. One may compare the art of *la paume* for the Infantry with that of Horsemanship for the Cavalry, and both officers and soldiers who shall have practised it will find themselves by far superior to those who know only their ordinary exercise, or even that of the sword: for the former liberates the arms alone, and the latter directs the body in but one way; whereas the bending, starting, and running, which are necessary in this Game, make the body equally supple throughout, and train it, if I may say so, in every possible way." The author then proceeds to describe the Court, two kinds of which were

(1) De Man * * * eux, pp. 150, 151.
(2) These three varieties have already been described and defined above, p. 11, n. (2). They seem to have been simultaneously in use.
(3) *See* plates 7 and 8.



✦ LE FOND DU JEU. ✱ DEVERS LE JEU.

Plate 10.



Echelle de 10 5 0 10 20 30 40 50 Pieds

Plate 11.

in use in his day,—that which was called *Le Quarré*, or the Square; and the other with the *dedans*, which is almost the same as that of the present day, and but slightly different from the old Court in the Louvre, of which a plan was given in Plate 3. Tennis-players will be able to judge of this at a glance.

Plates 10 and 11 are reduced copies of the two plans given in de Garsault's book, corrected by his own measurements, with a description of the *Quarré* Court, which has now become a thing of the past, and also of that with the *dedans*. Both plans are drawn to a scale of French feet, and I must remind my readers that the French foot, or *pied du Roi*, = about 12·79 English inches.

"Every Tennis-court," says de Garsault, in his precise and invaluable treatise, "is a long rectangular building, contained by four walls: two of these are plain, and form the sides of it in its length, and a gable at each end in its width. The ground, which this carcase should contain, will be 96ft. long and 36ft. broad, so that, when all the internal constructions are made, the area of the Court shall be 90ft. long by 30ft. in breadth. The two side-walls shall be about 14ft. or 15ft. high; but at their extremity, adjoining the gables, they shall be 4ft. or 5ft. higher for the distance of 6ft. or 7ft., after which they shall be finished with a slope in the direction of their thickness (*see* Plate 13); and these four raised pieces [of wall] are called the *upper joues* (cheeks) *a, a, a, a*. On each side-wall seven timber posts shall be placed, at equal distances from each other, *b, b, b*, &c. These posts shall be 14ft. in height, and shall support the main roof: it is through the spaces intervening between these posts that light is admitted throughout the Court; and, for this reason, the building must be placed somewhat apart from other houses or great trees, so as not to be darkened, but to have a sufficient light. This, then, is what may be called the carcase of the building: let us now pass to the interior constructions. At 5ft. distance from the inner side of one of the side-walls, and parallel with it from one end to the other, a low wall is built, of various heights; that is to say, 7ft. high at each end, for the distance of 18ft. on the left [the hazard-side] and 13ft. on the right: all the rest of the wall shall be 3ft. 4in. in height. Now,—as the two ends of this wall, raised to the height of 7ft., must receive a wall-plate, to run at that height from one end to the other,—in order to support this, seven light, round, wooden posts, turned like little pillars, with bases and capitals, are fixed upon the low wall; viz., two at 10ft. from each 7ft. wall, two more at 10ft. from these, by the side of an opening of 2½ft., which gives entrance to the court; another post at the other edge of each of these openings; and one post at 10ft. from each of these last, exactly midway in the length of the area of the Court: all these posts are marked *g, g, g*, &c., and the central post, *f*; the 7ft. walls are marked *d, d*, and are called the *joues* (cheeks). Upon the plate, of which we have spoken above, is placed the lower edge of a [wooden] roof [or pent-house] sloped at the angle of 45° (*sic*), the top of which rests on the side-wall; and the whole of this forms a long corridor, called the *gallery*, C, C. At right angles with this gallery, which we have just described, and at 5ft. from the gable inside on the left, another low wall, but plain, is built, 7ft. high, *h*, which ends in a square opening, *i*, one side of which is made by the main wall [opposite to the gallery]; it is at the height of 3ft. 4in. from the floor, and its width is 2ft. 9in. This wall, *h*, supports another pent-house, similar to the first, and they are joined together in their angle [of intersection]: this junction is marked by a dotted line.

"In the gable at the other end of the Court, and opposite to the [square] opening described above, there is on the level of the floor another square opening, *l*, 16in. each way, contrived in the thickness of the wall of the gable itself. At the point where the gallery ends, a board (*l'ais*), *m*, is attached, 1ft. in breadth and 6ft. in height, behind which a hollow is made, the effect of which is that the board, not touching the wall [except at its edges], gives a different sound, when struck by a ball, (1) to that given by the wall.

"The whole area of the Court is paved with flags of Caën stone, each 1ft. square, making 90 rows of flags; and the ceiling, level with the tops of the great posts first mentioned, shall be of fir-boards.

"The post, *f*, at the centre of the gallery described above, shall be pierced at 5ft. from the floor with a hole, through which must pass a central cord, from which a net shall hang down to the floor. This cord crosses the whole width of the Court, separates it into two equal parts, and is attached, at the same height of 5ft., to a hook fixed in the main wall [opposite]; and, in order to be able to stretch it more or less, a winch is placed in the low wall, below the post, *f*, and holds one end of the cord: the latter, for appearance sake, is covered with a tissue of strong thread; and this cord, with its net, hangs gradually lower and lower by its weight as it crosses the Court, so that it is hardly more than 2½ft. high in the centre. The winch serves to raise it more or less, according to the wishes of the players (*sic*). For the winch, see Plate 13: and for the curve of the net, Plate 12." Here I may mention, as instances of the negligence with which such matters as those detailed above have been carried out in this country, that in the Court at Hampton Court, undoubtedly the oldest extant in England, and probably the model of all our other now-existing Courts, the net was, till recently, fixed at the height of 4ft. 11in. at the post *f*, and at that of 5ft. 5in. at the hook in the main wall (2); while at Lord's, where all the principal matches are played and the best play is to be seen, the net, instead of being equidistant from each end of the Court, is nearer to the dedans than to the other end by 1 ft. In this latter Court, the galleries are all of wrong sizes, and no two of them correspond with each other; and in both Courts there are irregularities and imperfections too numerous to describe. It is needless to say that these are really imperfections, and cannot have been purposely so arranged; for in a game of great skill and precision, like Tennis, it is evident that the difference of inches here and there must be of importance, and may be sometimes fatal to all judgment and calculation, however able and rapid they may be.

De Garsault goes on to describe the *jeu à dedans* of his day, which, he says, "should be in all its internal proportions the same as the *jeu quarré*; but it must be bounded at *the other* gable by a third pent-house, of the same dimensions as the former two. It is this additional pent-house which makes the essential difference of this with the *quarré* Court; moreover, this has no *trou* [the little hazard on the floor-level, on the service-side], nor *ais* [on the same side, as described above], but it has a *tambour*. All this is to be explained. As nothing can be taken away from, and no encroachment made upon the interior of the Court, and since this third pent-house should have the same depth as the others, it is necessary that

(1) It was only a ball which struck this *before dropping* that scored a stroke (de Man***eux, p. 33; also Hulpeau, art. 10; &c.). *See* also the discussion of the Tambour, p. 37.

(2) Since this paragraph appeared in *The Field* (1876), the Court has been repaired, and this error has been rectified by lowering the hook to the same height with the hole in the net-post.

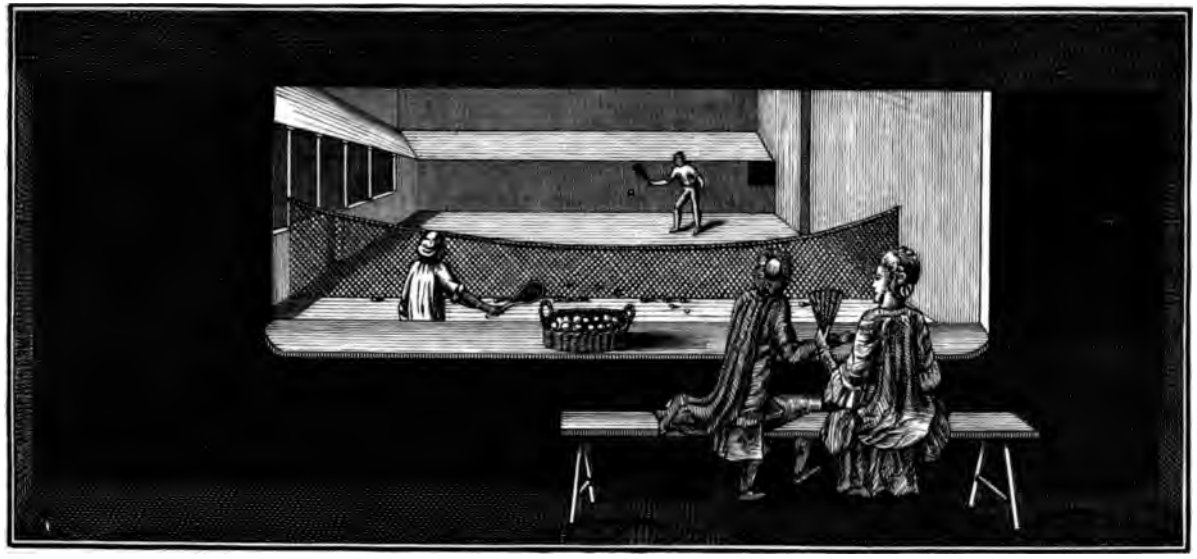


Plate 12.

the wall of this gable should be put back 5ft.; so, the carcase of the *jeu à dedans* will be [by so much] longer than that of the *quarré*. Moreover, this pent-house is supported only at each end by a plain wall 7ft. high: that which adjoins the *joue* of the gallery, A, shall be 4½ft. in length, and that which is at the other end, D, 3½ft. The space between these two ends is [partially] enclosed by a low wall, 3ft. 4in. high, which leaves an opening, B [above it], 22ft. long by 3ft. 8in. high. This corridor takes, then, the place of the *trou* and the board (*l'ais*), mentioned in the description of the *Quarré* Court, and is called the *dedans*. In building a Court intended to have a *dedans*, an additional thickness of 16in. is given to the main wall on the hazard-side; and this is continued, from top to bottom, for 18ft. from the gable, and is finished with a cant, or sloped face, which should have a surface of 26in. The remainder of the wall is continued of the usual thickness. It is this cant, or sloped face, which players call the *tambour*, E." Neither Scaino, nor de Garsault, gives any explanation of the origin of this term. I have been told by an old French player that he remembered a Court in Paris, in which the figure of a drummer (*tambour*) was painted at the top of the so-called projection; but it seems most likely that this was done only in the way of decoration, for there is nothing to prove that such figures were painted in early Courts, nor does the figure itself help us to account for its position there. We have seen the *board*, placed in the *Jeu Quarré*, as a hazard to be played for; and the *grille* was, as it is still, generally filled in with wood, the sound of which, when struck, proved in each case that the ball had reached, or entered, the hazard. It is, therefore, not unlikely that the tambour also was at first encased with wood, not indeed for a hazard, but to make it, possibly, easier of construction, smoother, and truer than it could be otherwise made; and, perhaps, also to give additional variety to the game, which seems to have been always a great object to players of former times, as we frequently see in Scaino's book. He constantly suggests tambours, openings, and doors of wood, simply to complicate the game. A *tambour*, thus constructed, would resemble a *drum* to some extent, when struck by the ball; and the name, once given to it, might naturally be afterwards recalled by a picture of a drummer above the *tambour*, when the reason for the name was lost and already forgotten.

After describing the two kinds of Tennis-court used in his day, de Garsault proceeds to explain the names applied to their various parts. It will be seen that, in the plan of the Court with the dedans, Plate 11, only those parts are lettered in which it differs from the Quarré Court, Plate 10. In reproducing de Garsault's description, I give the English equivalents of the French terms, wherever these last have not been already incorporated into our language.

The space on the left, from the *corde* [net] to the end-wall, is called **devers le Jeu* [hazard-side], and on the right from the *corde*, † *le fond du Jeu* [service-side]. The corridor, C, in which one finds oneself on first entering the Court, is called the *galerie* [gallery], and the spaces between the posts are called the *ouverts* [openings, or galleries]. Each of these has its particular name, and the names are the same on each side of the *corde*: the nearest to the net is called the *premier* [first gallery] v, v; and the next the *porte* [door] z, z; then comes the *second* [second gallery] y, y; and lastly the *dernier* [last gallery] x, x.(1) These are distinguished from each other, on opposite sides of the net, by being called *le dernier au fond du Jeu* [last

(1) De Garsault transposes the *porte* and *second* by a clerical error, which I have corrected here.

gallery service-side, or simply, last gallery], and *le dernier devers le Jeu* [last gallery, hazard-side], &c. In modern Courts it has been found more convenient to continue the low wall under the openings called *portes*, and to take off from the *premiers*, on each side of the net, a space sufficient to allow the players to pass to and fro, and to give standing-room for the marker, where he has the best chance of seeing and marking accurately the chases on either side. The older arrangement is still in force in the Court at Fontainebleau and, perhaps, also elsewhere.

The wooden roof which covers the gallery is called the *toît* [pent-house], and the two ends of wall beyond the galleries, the *joues* [cheeks, but we have no name for these], *d, d;* the return of the roof is called the *toît de la grille* [grille-penthouse, but we have no name for this], *k*, because the opening at the end of it is called the *grille*, *i*. The hole which is opposite to the *grille* is called the *petit trou*, *l;* and the board on the other side, the *ais*, *m*.

We have neither of these last, of course, in any English Court now standing. There was, until recently, such a Court at Vienna; but it is no longer used.

In Courts with *dedans*, the plain walls which support the third pent-house, and are of different lengths, are called, one, the *mur du petit dedans*, A,—because it has a foot more in length than the other, and consequently makes the opening of the dedans smaller on that than on the other side of the half-court-line *o, o*,—and the other, the *mur du grand dedans*, D: the whole opening is called the *dedans*, B. The latter name, as well as that of the *grille*, has been adopted by English players, generally with a pronunciation which would excruciate the delicate French ear; but it is a great pity that we have neither adopted nor translated the other terms, and also a few more, for which I can give no English equivalent that is in use. The plate, for instance, which runs along the tops of the galleries and dedans, and supports the rafters of the pent-house, is called by the French *bandeau*. It is frequently struck by the ball, and often furnishes matter for questions that have to be decided; and yet we have no name for it in English. If a committee, of sufficient authority, could invent a nomenclature for these anonymous parts of English Courts, or Anglicise the French names, they would confer a lasting benefit on English Tennis. Failing this, I have attempted to supply the need.

The *tambour*, E, has already been described. There were formerly wooden corridors running completely round the building, as described by de Garsault; but of these I need say little here. Their object was to support nets to stop stray balls, and to carry curtains to keep the sun's glare from the Court. These corridors are no longer so used, nor have I ever seen them in existence. Nets are still attached to the openings between the great timber posts, *b, b*, &c.; but the openings are generally glazed and provided with blinds, or have their glass painted. The nets serve both to protect the glass, and to prevent those balls from being lost which would otherwise pass through the openings.

The net attached to the *corde* has been already mentioned. There are other nets, covering all the openings of the galleries and dedans, which were a recent invention when de Garsault wrote (1767), for he tells us that they had only been a few years in use, in order to make the galleries safe for spectators. "Formerly," he says, "they dared not stay in the galleries, for fear of receiving blows from the balls, by which, indeed, some people had been dangerously hurt; whereas one can now watch the play at one's ease, and ladies can be present without running any risk." We have seen in the *Carmen de lvdo pilæ*, quoted above, that in 1641 these nets were a luxury utterly unknown. (*See* p. 26.)

Another net was called the *rabat;* it was placed over the end-pent-houses. To support it, several light iron rods were fixed, about 10ft. or 11ft. above the pent-house, at regular distances apart, on the interior face of each gable. These rods stood out 3ft. or 4ft., and to them the net was attached. Its use was double; first, to strike down the balls which bounded up to it from the pent-house; and secondly, to catch those which, being sent above the play-line, dropped from the wall above, which was covered with matting, that served to deaden the force of such balls as struck it, as well as to lessen the reverberation of noise within the Court.

In English Courts no *rabat* nor matting have been used for many a day; but there is a trace of the *rabat* at Hampton Court, where the wall at the play-line, over the pent-house at each end, is finished with a wooden plate, the outer edge of which is turned outwards for several inches beyond the plane of the wall. Above this again, in the same Court, the real end-walls, or *gables* as de Garsault calls them, stand back some 6ft. or 8ft.; and the effect of this is that the balls, which pass over the rudimentary *rabat* mentioned above, are caught by the wall which supports it, and which stands up about 4ft. above the floor of the corridor which intervenes between it and the gable-wall, and gives a passage for the marker when he goes up to collect the stray balls, to open the windows, or arrange the blinds.

It seems a pity that this *rabat* is not still a part of the internal fittings of a Tennis-court. Many good strokes are, for want of it, allowed now to fly up from the pent-house and be lost to the striker; whereas, striking an inch or two lower, they would, perhaps, have decided a stroke, perhaps a game, or even a set; and, if returned to the Court by the *rabat*, when too high to do this, they would offer a sufficiently easy return to the player. It was, indeed, partly in the latter's interest, probably, that this contrivance was originally placed there; for it was never the custom to score against the striker such strokes as touched the roof, until a very recent date. The roof was always considered, technically speaking, *good*; its use was to protect the players from sun, wind, and rain; but not to limit their play, as did the side-walls, end-walls, and other limits of the Court. On this head more must be said hereafter: the practice was as here stated down to 1800, (1) without doubt, and it explains the use of the *rabat*.

The whole interior of the Court is painted black. At that time (1767), the master of the Court himself prepared this colour, and de Garsault gives a recipe for making it,—a half-hogshead of bullock's blood, fourteen bushels of lamp-black, ten ox-galls to dilute the lamp-black, &c.; the whole to be mixed cold. Nowadays the painter is called in, and the master of the Tennis-court no longer mixes his own paint, nor paints his own Court. "When the Court is much used," says de Garsault, "this colour is renewed twice a year. The floor and roof are left of their natural colour. It is evident that black is used in order that the players may the more readily perceive the ball, which is white, and follow it with the eye. The exterior walls also round the entrance are painted black, as a sign for the Court. In Spain the Tennis-courts are white (2) and the balls black."

(1) *See* P. Barcellon's *Règles et Principes de Paume.*

(2) This custom is followed, as I am told, in some Indian Racket-courts at the present day, with the intention of avoiding the absorption of heat from the sun by black walls.

There is, I believe, no treatise on the *Juego de pelota*, as Tennis is called in Spain. Though during the 16th and 17th centuries it was popular among the nobles, it has since then fallen into such disuse that nobody in that aristocratic country has thought it worth while to write about a sport which is now confined to the lowest classes of society. Francisco de Alcozer, a Franciscan friar, published at Salamanca in 1559, 4to., a *Tratado del juego*; and another ecclesiastic, Francisco de Luque

In England, as far as we know at present, Courts have always been painted black; and Scaino (p. 159) tells us that "in France they have black walls and white balls," from which it appears that this arrangement also was of French invention, as well as those which have been already traced to that ingenious nation.

Beside painting the walls, posts, &c., of this sombre but useful colour, certain lines on the floor were also marked out with it; two in the direction of the length of the Court, viz., one *o*, *o*, which divides equally the whole area of the Court lengthwise, from end to end; and the other, *p*, about 13ft. in length from the hazard-side end-wall, parallel with the side-wall and at 7ft. from it; this is called the Pass-line. All the others run across the Court, and serve to mark the chases, which will be explained hereafter. All these lines should be 2in. in breadth. In England they are usually painted yellow, except the last-gallery-line, which is frequently (but faultily) coloured blue.

Those letters on the plans which have not yet been explained are: R, the principal entrance; *s*, the buffet for refreshments.

At Z, on the service-side in the Jeu Quarré, was the place for a kind of small catapult, which the marker used in serving to the first player, when the Court was used for the *jeu du volant*, or shuttlecock. This game was fashionable in the last century, but not generally popular, as it was excessively fatiguing and expensive. The Régent d'Orléans brought it chiefly into fashion, and it was always played in a Tennis-court. De Garsault describes the game.

In Plate 12, a Jeu à Dedans is represented, seen from the dedans itself, in which spectators are seated. This and the next, Plate 13, are also taken from de Garsault's book. In the latter plate we have a Jeu Quarré, seen from the side-galleries, the pent-house and nets being removed from these, as also the net from the dedans in the former view, in order to show as much as possible of the interior. In the Jeu Quarré, we see the whole length of a Court with the windows, over some of which the curtains are drawn, the posts supporting the roof, a player at each end, the one at the service-end seeming about to strike a ball which he holds in his hand, and behind him, on the floor, the little hazard or *trou* in the end-wall. Behind the player at the other end are the *grille*, seen in perspective, the pent-house, and the *rabat* above it. At the *porte* on the service-side stands the marker, racket in hand. In Plate 12 we see the tambour. In both plates, the figures of the players are too tall to be in proportion; but it seemed best to reproduce de Garsault's plates faithfully, even with their faults.

Such, then, was a French Tennis-court in 1767, carefully set out, and described for a great work like that of *l'Académie des Sciences*. De Garsault's book, which is historically most valuable, contains some more information, which must, however, be put aside for the moment.

Faxardo, wrote *Fiel desengaño contra la ociosidad y los juegos*, Madrid, 1603, 4to. Both these authors mention the *juego de pelota* as one which was to be allowed in a moral and Christian community, as contributing to the development of the limbs, &c.; but give no description of the game. A third, Antonius de Obregon & Zereceda, wrote a commentary on the Ethics of Aristotle for the use of Philip III. when a Prince (Pinciæ, 1603, Fol.); and, among the sports and pastimes in which a king might indulge, he enumerates the chase, music, dancing, the *juego de pelota*, &c. Gregorio Leti, in his *Vita del Duca d'Ossuna* (Amst. 1699, 12mo.), relates an anecdote which proves that the game was much in fashion at the Spanish Court towards the beginning of the 17th century. The game is still played a good deal in Spanish schools and colleges, but generally with no other implement than the hand: and the ball is not hard. At Madrid there are still "yards" where people obtain admission by paying, and play either *bolos* (bowls) or a rude Tennis [*see* p. 7, note (8)].

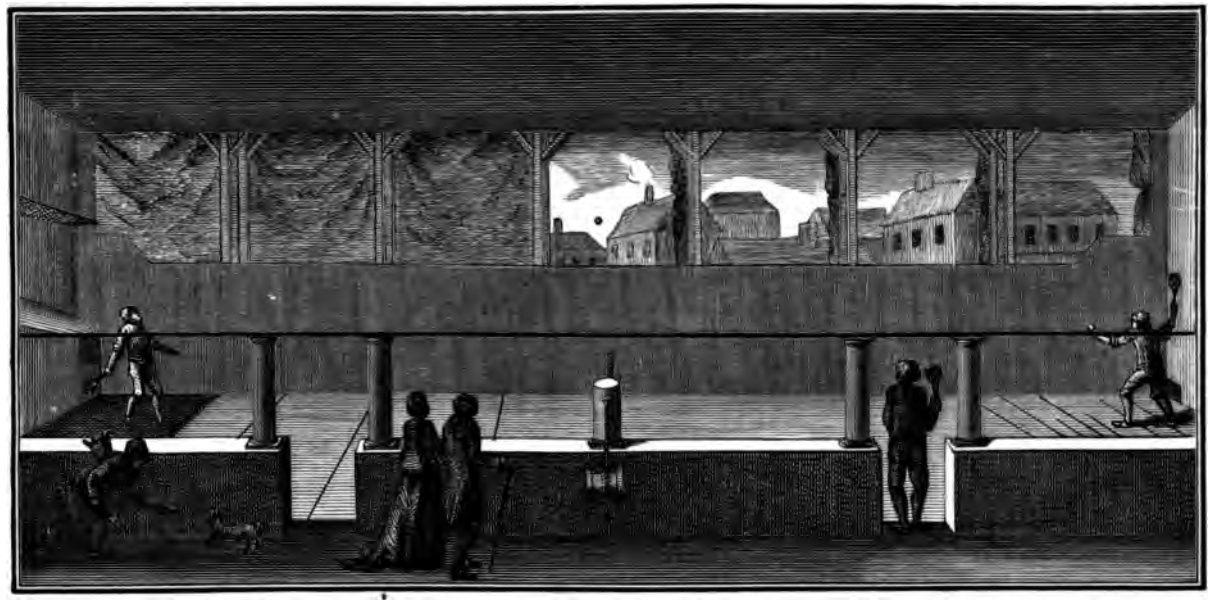


Plate 13.

It is now time to resume and, as rapidly as possible, conclude this sketch of the foreign history of the game, from the point at which we left it (p. 34), to the present day.

The Comte d'Artois, who was very fond of *la paume*, received a still more severe lesson in a Tennis-court than that which was administered to the young Prince de Condé, as related above (p. 33). About the end of May, 1780 (1), he was one day engaged in playing a set in one of the principal *tripots* in the Rue Mazarine, when his skill was far outshone by that of his partner. He soon became irritated by his own want of success, and by the constant applause which his partner's strokes received from the gallery; and, using some of the coarse expressions then too often employed by persons even of the highest position, he ordered everybody out of the dedans. A single officer remained, to whom the prince cried, "Did you not hear what I said?" "Yes, indeed, monseigneur," he replied; "but, as I am neither the *b*... nor the *j*... *f*... that you mentioned, I have remained here." The prince bit his lips in silence.

The foremost amateurs in Paris at this period were M. Desjobert, M. de Can de Chatteville, M. de Bertemon, M. de Vomarde, M. Meunier, and the Marquis de Champcenet. The first of these, possessed apparently of small advantages, and weak in constitution, soon achieved, however, superiority over all the rest: he was a pupil of the great Masson, whom he imitated in everything. When he took lessons of his instructor, he was in the habit of wearing shoes, the soles of which were weighted with lead, to train him for running to take distant and difficult strokes. The others had all some particular excellence; but their names and styles have passed beyond the reach of modern interest.(2) M. Labbé was another player, distinguished by the finesse of his game. At Lyons then was a M. Ricard, of first-rate excellence, and M. Imbert, specially good in the four-handed game; and many others.(3)

The *Mémoires Secrets* tell us again, under date of June 5, 1780, that, to save himself from similar *insults*, which could scarcely be avoided in public *tripots*, the Comte d'Artois began to build a private Court for himself in the Rue Vendôme, on the Boulevard, close to his own palace in the *Temple*. This Court was known to P. Barcellon, who wrote an important little book, called *Règles et Principes de Paume*,(4) to which further reference will be made hereafter. P. Barcellon,(5) himself a great player as well as a writer on the game, notices a peculiarity of this Court, which will be appreciated by Tennis-players. All the angles of the openings were acute, so that a ball which touched inside the edge was sure to *enter* (6) the opening, and only those which struck the edge itself could rebound into the Court. This, the latest built of the old Courts, had been, before the time of its conversion, the scene of the triumphs of the great Charriers, father and son; the younger of whom, Amédée, would take the service, with imperturbable coolness, and as often as eleven times running, from the pent-house by a volley, and return it boasted into the

(1) *Mémoires Secrets*, tom. xv. p. 197.
(2) De Man * * * eux, pp. 151–3.
(3) *Ibid.*, pp. 153–158.
(4) *A Paris, Chez l'Auteur, rue de Seine, No.* 1442, *ou Masarine, No.* 1580. *De l'Imprimerie de Delance, An VIII.* (1800).
(5) Described by De Man * * * eux as a singularly graceful player, well-made, and a model of precision in his play, and of amiability and honesty in his character and conduct.
(6) *See* definition of *enter*, among Definitions at end.

dedans. He was first-rate among the players of his day, though he was deformed in both feet.

Female players were not wanting at this period: about 1760 there was a Mlle. Bunel, who played fairly well, and frequently engaged in a match with the Prince de Condé. She would never put on male attire, however, but contented herself with a short skirt and an easy jacket, which placed no restraint upon the activity with which she flew from side to side of the Court: she slightly resembled, in fact, a scarecrow, according to the historian of those times,(1) who describes her as then sixty years old, though she still played occasionally. He is yet more severe upon the wife of Masson, who kept the Court in the Rue Grenelle St. Honoré, being then in her twenty-ninth year, possessed of a vigorous wrist and some aptitude for Tennis, and able to cut the ball well and to volley it readily; but blest with a captious, jealous, and morose temper, which prompted her to quarrel about every stroke, when playing a hard game, while the marker was afraid to give an opinion unfavourable to her for fear of receiving a ball or two upon his body, and a poor dinner afterwards. Masson himself, too, in order to preserve the serenity of his *ménage*, always agreed with his "*petite coco*," as he called her, in her judgment; and the unfortunate amateur soon found himself obliged to submit to some loss and to quit the Court, rather than remain longer and fight out the battle.

As de Man * * * eux justly remarks, however, if a woman, with sufficient strength and skill for the game, and the ordinary charms and attractions of her sex, made Tennis her profession and kept a Court, there is little doubt that her commercial success would be immense. (2)

The Court of the Comte d'Artois, that last of *tripots*, fared as many of its predecessors had fared: it became a theatre, like most of the Courts of the seventeenth century. The *Folies-Mayer* first, then the *Folies-Nouvelles*, and lastly the *Théâtre Déjaset* found an asylum there. When it was built, in 1780, it was already almost a rarity in Paris. There had been in 1657, as we have seen, more than a hundred Courts, where now, including this, there were no more than ten.(3) The other nine were as follows:

2. One in the Rue Beaurepaire, but little frequented;

3. Another, Rue d'Écouffes, the last in the Marais, and equally little fashionable;

4. Another in the Rue des Francs-Bourgeois Saint-Michel, a very old Court, which Grapin, who kept it, had distinguished by the name of *Jeu de Paume de Monsieur*, although the Comte de Provence, already very fat, had probably never struck a single ball in it. The printing-establishment of Rignoux was installed there in 1862;

5. That of the Rue Verdelet, already mentioned, which was still in existence;

(1) De Man * * * eux, pp. 160, 161; he mis-spells her name as Funel.

(2) I myself remember a young woman, the niece of old Garcin at Fontainebleau, and sister of Séraphin the Paris marker, who had a very fair style of play, and taught the game well. I endeavoured once, by simulating an entire ignorance of Tennis, to persuade her to give me a lesson, but to no purpose: either she detected my *ruse*, or her modesty prevented her from affording me the long-desired pleasure of seeing a really fine female player. G. Lambert has told me that he has seen a match of Tennis played by two young ladies, while a third marked the game.

(3) De Man * * * eux (p. vii.) says there were thirteen, and he names (p. 84) that of the Rue Beaubourg, a Jeu Quarré: there was also still extant, perhaps, a Court in the Rue Hyacinthe at that time; but the thirteenth I cannot name.

6. A Court kept by the celebrated Masson in the Rue Grenelle Saint-Honoré, which, except the last mentioned, was the only one left in the Quartier du Louvre;

7. Masson had another and a more important Court in the Rue Mazarine, with a passage running into the Rue de Seine;

8. Bergeron,(1) another great player, had a *tripot* hard by in the same street;

9. Cormier had another also here; and

10. Desvertus yet another in this street of *tripots*.

Masson(2) was born at Paris in 1740. At the age of five-and-twenty he was in his full power, and could beat all his compatriots and contemporaries. The elder Charrier, who then kept the *Jeu du Comte d'Artois*, was his most formidable rival. The latter was a very brilliant player; he had also the strongest and neatest volley of his time off the boasted force, and himself forced with great accuracy, when playing against Masson. Both these players volleyed and returned the most difficult strokes with such ease that it was long uncertain which had the superiority; but Masson succeeded in placing the ball continually in the *défaut* of his adversary, or (as we say) *away from him*, in so masterly a manner as to justify the odds which he gave him,—nearly fifteen. Charrier, on the contrary, always uncertain where to place himself, and surprised by the unexpected attacks of his opponent, lost little by little his own power of attack, and so consequently also even that of defence, against a player who kept him ever in suspense by the sudden and unexpected nature of his stroke. Each of them gave many proofs of science and resource to the gallery always crowded with spectators, who watched their contests; but Masson was the longer-headed of the two, and he alone of French players, by this one quality, was enabled to conquer the redoubtable Charrier. One of the greatest matches ever won by Masson was that which he played against Clergé and Charrier before the King and the Court at Fontainebleau, giving them half-fifteen. Against the best of the amateurs he also played matches of the most difficult combinations. One of these was, that he should deliver the service seated in a barrel, in which he remained after serving, and from which he leapt continually in order to return each stroke of the amateur. On the hazard-side, again, he awaited the service seated by the grille in his barrel, which he had to leave precipitately to play his first-stroke, and in which he was compelled by the terms of the match to take refuge, before the amateur returned the ball again. To jump from the barrel, judge and play the ball, and once more seat himself therein, seemed the act of but a moment!

De Man * * * eux tells us that Masson wore spectacles, at that time a most unusual thing. He is said by Barcellon to have been the first inventor of a clever manner of returning a seemingly impossible stroke,—a ball which dropped perpendicularly from the pent-house, so close to the wall that he was able only to receive it on his racket and, as it were, *throw* it over the net. This resource was, however, condemned by Barcellon, as opposed to the principle of Tennis, that the ball must be returned by a positive stroke or blow of the racket; "for,"

(1) He seems to have come from Nevers, where his father kept a Court. He is described by de Man * * * eux as a very fine young player, with great powers of invention and execution, unrivalled volley and cut, and marvellous judgment and prudence. He, after Charrier, approached most nearly to the great Masson.

(2) Of this great player there is a fine and rare folio mezzo-tint portrait by Brookshaw, from a picture by Mortimer, *Publish'd According to Act Oct. 6. 1769 by I. Wesson in Litchfield-street St. Anns Soho.* It represents Masson, full length, leaning on a pillar, and holding a racket in his right hand. The inscription below is, "MONSIEUR MASSON, the TENNIS PLAYER."

he says, "if I had the right to keep the ball on my racket during a quarter of a second, I should have that of keeping it there a quarter of an hour, and of advancing as far as the *cord*, in order to throw it where it might seem best to me. Thus, every ball which is not *struck* with the racket loses the stroke." Barcellon's judgment here is admirable as usual, and should be law.

Masson was a methodical man, and amassed a little competence. He became proprietor of his Court, and of a house attached to it, in the same street. Of his three sons only one attempted Tennis, but he never became a tolerable player.

In 1789 the Tennis-court at Versailles became the scene of a remarkable event in history. The États Généraux, called together May 5, disagreed on the verification of powers. On June 19 the Tiers État assumed the name of "Assemblée Nationale," upon which the King, by the advice of Necker, closed the doors of the chambers, and announced a royal sitting. Enraged and offended by the closing of the doors, at which a guard of soldiers was placed, the deputies, headed by Bailly their president, held a meeting, June 20, in the Tennis-court, where they swore never to abandon their labours until they should have given a constitution to France. A representation of this occurrence, under the name of *Le Serment du Jeu de Paume*,(1) designed by Louis David, and engraved in aqua-tint by Jazet, is now a rather uncommon print. That famous day was the first of the immortality of the Tennis-court of Versailles, and the last of its prosperity. While crowds came to see it, players kept away, and play ceased there. On the 20th of June of the next year a number of patriots, calling themselves the *Société du Serment du Jeu de Paume*, met in the Court, and placed there, just above the hook supporting the net on the main wall, and enclosed in a frame of *verd antique* marble, a bronze plate, on which was engraved the memorable oath taken there by the members of the Tiers État twelve months before. In spite of all changes and revolutions, this *plaque* of bronze has remained where it was fixed, and still bears witness to the event which has made the Court famous.

At length, on the 7th Brumaire, An II., the Convention, at the suggestion of Chénier, decreed the Tennis-court from that time forth a national monument; the only thing omitted on this occasion was the payment for the building thus acquired for the nation. Valued at the date of the revolution at 64,575fr., it was the property of a man named Talma, an uncle of the celebrated actor. The latter, taking advantage of the favour shown him by General Buonaparte, asked and obtained the hitherto unpaid price of his inheritance. The first Consul thus paid the debt of the Convention.

Since then, the Tennis-court has been put to many various purposes. By Napoleon it was lent to Gros, who painted there his Pestiférés de Jaffa and Battle of Aboukir. At the restoration it was turned into a store-house and work-shop. Louis Philippe, imitating Napoleon, allowed Horace Vernet to use it as his studio; and here that artist painted the Taking of Smalah and Battle of Isly. Under the late Emperor, and at the instigation of the Generals Regnaud de Saint-Jean d'Angely and Montebello, it was once more converted to its first use; and in August 1855, "old Barre" and "Biboche" opened this famous Court again, before a crowded gallery, with a brilliant game. In 1862, and for a few years later, it was very well managed by F. Dalmand, a fair player and most respectable man, who had been

(1) The picture of this in the Versailles Gallery is by Auguste Couder.

in the Paris Court under "Biboche;" he now (1878) keeps the Court at Fontainebleau, where he succeeded old Garcin.(1)

J. Edmond Barre, to whose name we are thus suddenly introduced, born Sept. 2, 1802, at Grenoble, where so many famous *paumiers* have first seen the light, was the son of a player of only second rank. His father brought his family, including J. Edmond, to Paris in 1808, and established himself as master of one of the Courts in the Rue Mazarine, where he remained, earning an honourable livelihood, during a period of thirty years. In 1826 he was named *paumier du roi*, with a pension of 1200 francs. From him, and from Barcellon, Edmond Barre received his early training in Tennis. In 1825 he had arrived at the strength of the best amateurs; seven years later his powers were fully developed. In December 1827, he received the order to appear at Fontainebleau, and to play before Charles X. and his son the Duc de Berry, both of whom were very fond of the game. Many gentlemen of the Court at that time were keen amateurs and played well; of whom General Préval, the Duc de Polignac, the Duc de Guiche, the Comte de Clermont, the Duc and Comte de la Rochefoucauld, and the Duc de Mouchy were among the best. They were all, however, astonished by the performance of young Barre, who was now in his twenty-sixth year. He played alone against the two finest players of the day, Amédée Charrier and Marchisio, and held his own, delighting everybody with the elegance of his style and sureness of his judgment. The king rewarded him for this exploit by appointing him *paumier du roi*, with a pension.

On the same occasion he had played a game with the Comte de Reignac, an officer in the Lancers of the Guard, in which he gave the latter "all the walls,"—the longest possible odds of that kind,—and had won the match with ease. At its conclusion de Reignac said, "If you will give me my revenge in a few months, I will beat you, for by that time I shall have improved." To this Barre replied, "Comte, I will return next May, and I will give you the same odds again; and I undertake to walk on foot from Paris to Fontainebleau before the match." This was a bold wager; and he who made it must have not only had great strength, but also great confidence in his strength. On the 5th of the following May, Barre started from Paris at daybreak, and at three o'clock in the afternoon, somewhat tired with his walk, he arrived at the place of rendezvous, having accomplished the distance, nearly forty-three miles, in ten hours. After an hour's repose he entered the Court, and played the match, which he won, apparently, with as much facility as on the previous occasion. He now enjoyed, as none knew better than he how to enjoy, a good dinner, with his adversary and some other amateurs, and then walked for an hour about the town. The next morning he travelled back to Paris on foot in company with his colleague, Louis Labbé, who enlivened the journey by jumping over every ditch or other obstacle in the way, as if he and his companion had had no more than a walk of a mile or two before them.

In 1855 Barre was appointed *paumier de l'empereur*, with a pension of 1200 francs. While

(1) Garcin, the uncle of Séraphin, died at the age of eighty, only a few weeks before his brother-in-law, Barre (January, 1873). He boasted that he had taught many generals and marshals of the first Empire, in his Court in the Rue Mazarine, having put a racket for the first time into the hands of Polignac, Grammont, de Guiche, Paul-Louis Courrier, M. Dosne the father-in-law of M. Thiers,—and many others. Garcin had a mania for Latin quotations *à tout propos*. *See* p. 42, note (2).

the memory of this great man,—for it is scarcely an exaggeration to say that he owed his pre-eminence as much to mental as to physical qualities, and that he would, therefore, have been, in all probability, equally great in whatever sphere he had happened to be born,—while his memory is still fresh in the minds of all but the youngest players of this generation, no long criticism is needed, to place upon record what all must remember,—the *ease* and *facility* of his style, combined with a *weight* of stroke and a mastery of tactics, such as few players have ever possessed. Though it would be, perhaps, easy to multiply the number of his qualifications, these were the principal; and any one or two of them would suffice to make an ordinary player of almost the first rank. Another great characteristic of him was his *good nature*, for it was more than mere *good* or *even temper*, which may be only the result of calculation or constitution; Barre, on the contrary, *était bon*, as his countrymen say. There is not an authentic story told, or known, of his ever having taken advantage of his enormous opportunities and skill, to win a large stake from a young or inexperienced amateur. As a player,—though he soon became rather fat, and was positively corpulent in later years,—his attitudes have been not inaptly compared to those of Greek statues; had he been always young, handsome, and athletic, he could scarcely have possessed greater grace than he derived from his marvellous powers of judging the ball struck by his adversary, of placing himself to receive it, and of returning it in the best and most decisive manner. It need scarcely be said, he acquired this grace involuntarily, for true grace is never otherwise acquired. P. Barcellon, in his little treatise already mentioned, has a special lecture on this head: "Do not let us seek," he says, "what is called *les grâces*, an affectation which is hurtful to the player and ridiculous in appearance; most of those who have this mania sacrifice to it that which is essential; they adopt a stiff manner; they become slow, and lose much time in *posing* themselves; the ball, if at all *quick*, leaves them no time for their great preparations; therefore, they want *aplomb*, and play always too late. True grace is nothing more than facility of movement; the great players have never adopted any other. Masson, that celebrated player, was never *maniéré*; all his positions were good, his movements supple and easy. He never made great sweeps of the arm or useless preparations; and his method, which may not, perhaps, have seemed beautiful to everybody, was nevertheless admirable in the eyes of connoisseurs. Bergeron, again, whose manner is so easy, took good care not to amuse himself with the affectation of a *graceful* style; he knew too well its disadvantages. Finally, I have cited here the four (1) most famous players in the world, none of whom has ever sought any other grace but that of nature." Let it never be forgotten, that the writer of these words was the master who taught Tennis to Edmond Barre; his pupil's style was never marred by any affectation of grace, but he had that of nature in the highest degree.

If required to sum up the distinctive features of Barre's executive skill in as few words as possible, one might fairly say that his *service* was more varied than that even of most great players, and some varieties of it (as *e.g.* the *giraffe*), when successful, impossible of return: his *first-stroke* was as heavy and as well-placed as that of any player, before or since his day: his *force*, both direct and off the main wall, was, when he chose, terrific, not being always *cut* and so robbed of its speed, but frequently *slung*, and with great violence: his *defence*, owing to his great judgment of his adversary's stroke and penetration of his design, was marvellous: and

(1) He had already given the names of two other great players, remarkable for other qualities.

his volley, so long as he retained his eyesight, seemed absolutely certain. Though possessed of a stroke of wonderful *weight*, he would, however, not use it perpetually, in and out of season, as is too often done by the most brilliant player we have now living,—who alone equals, if he does not even excel, Barre in the severity of his stroke. The latter knew better than to waste energy, and would *pat* a ball down into a corner, far from his adversary, when a more eager player would have cut it down there with crushing but unnecessary vigour.

Then what a merry companion he was! How his jolly voice rang through the Court, as he joked and laughed with players and spectators! and yet, with all his jovial fun, he never offended anyone, nor forgot what he thought due to his superiors in worldly position. Tennis-courts are not so gay since his death. Poor Barre, who had been petted and caressed all his life long, though never spoiled,—who had so often dined at night with those, gentle or noble, who in the morning had been his pupils or antagonists; who had enjoyed life, as he himself said, as fully as though he had had a fortune of 10,000*l.* a year, never having wanted friends, a dinner, an opera-box, or any luxury that he desired,—poor Barre ended his days in poverty. All his little savings had been lent to a grandson, who settled in Australia, where he soon lost the whole of them. Then came the war with Germany, and the loss of his pension at the downfall of the Empire. The siege of Paris,—with the want of good, and necessity of eating bad, meat,—gave the old man his *coup de grâce*. With broken health and spirits, he came again to London in the spring of 1871, when a subscription was set on foot, which amounted to about 400*l.* in two months' time, and was presented to him by those who had admired his play in former days of prosperity and now commiserated him in his adversity. He did not long survive this, but died at Paris, Jan. 20, 1873, in the seventy-first year of his age, and only a few weeks after the death of his brother-in-law, Garcin, at Fontainebleau.

A portrait of this extraordinary *paumier*, representing him as just about to deliver a service, was painted, and also engraved (full-length, Folio, in mezzo-tint), by W. Bromley, and was published in 1849. The likeness is tolerably good; but the position of the right arm, with the elbow close to the side, must not be taken as a faithful representation of Barre's manner of using that arm. Moreover, neither he nor any other player would begin to serve, while balls lay round him on the floor in dangerous proximity, as they are absurdly made to appear in this print.

Charles Delahaye, called "Biboche,"—a nickname which to French ears describes his short stature, great activity, and mercurial vivacity,—was born July 24, 1825, at Amiens, where his father kept a Tennis-court; and Charles was thus a true *enfant de la balle*, as his countrymen say. His father, Henri Delahaye, held successively the Courts at Amiens, Compiègne, and Geneva; for some years he was attached to the Court kept by Blanchet in the Rue Mazarine, at Paris. He was never quite a first-rate player, but his style was exceedingly graceful, and he taught uncommonly well. In the year 1840, his son, Biboche, began his apprenticeship at the Court in the Passage Sandrié, where his quickness and intelligence were soon noticed. With the tuition and advice of Barre, as well as of M. Mosneron and other good amateur

players, he made rapid progress, and soon acquired a strong game. He had in 1848 already passed the point at which "Peter" Tompkins stood, then the best of English players. It was not, however, until two years later that his powers were fully developed. In June, 1851, he succeeded in winning a match against "Peter's" distinguished son, Edmund Tompkins, on even terms, at Oxford, and also a return-match, shortly afterwards, in the James-street Court. Anxious to repair his defeat, Tompkins went to Paris in 1858, determined to beat Biboche, if possible, in his own Court. M. Mosneron, a most accomplished player, with no great service, stroke, or *force*, but who in ingenuity, address, and resource, equalled or excelled the most experienced *paumiers*, had succeeded the Baron Nanteuil de Lanorville as the best of French amateurs, and received only half-15 and a bisque from Biboche. With him, therefore, Tompkins, who had no acquaintance with the French Court, was glad to have a little preliminary practice. Finding, however, that M. Mosneron was more than a match for him at that time, he wisely postponed his contest with Biboche for another year or two. This was the last success of M. Mosneron, the kindest and most genial of men, the cleverest of players, the mentor of all beginners, and for many years the most constant *habitué* of the Court and of the *dedans*. Antoine Anselme Mosneron was a native of Nantes; he died at Paris, March 28, 1869, when only in his fifty-ninth year, but he had ceased to play long before that.

In the month of April, 1860, Edmund Tompkins again made his appearance at the Court in the Passage Sandrié; and a match was soon arranged between him and Biboche, to be decided in favour of whichever first won five sets,—*au plus tôt cinq parties*, as the French call it; or, as we say, the best of nine sets. On the first day of this capital match, Monday, April 8, Tompkins won two sets out of three. It had been agreed, as the English player was anxious to return home within a reasonable time, that the match should be finished, if possible, that week; but in the course of this first day's play Biboche accidentally hurt his arm against the wall, near the winning-gallery on the hazard-side. In consequence of this injury, it became necessary to put off the next day's play until the ensuing Saturday, when Biboche succeeded in winning three sets. On Monday the 15th, they met again, to finish the match, and began a set which lasted an hour and a half. Biboche, who had at first the lead, broke his racket, and so lost ground: Tompkins seized the opportunity, and quickly raised the score to seven games all. The victory in this most important set now remained for some time uncertain, each player alternately losing and winning the advantage-game: Biboche, however, at last succeeded in winning the set, and so the match; five sets to two.

When the Comte de Morny and M. Mosselman, wishing to save the game from being neglected and forgotten, acquired the lease of the Court in the Passage Sandrié, they made Biboche, in whom they had implicit confidence, the director of it; and in that position he acquitted himself with intelligence and credit. Having soon after this become himself the lessee of the Court, he continued to manage it until the time when it was pulled down, to make room for the new Opera House. To replace it, the new Court was built on the Terrasse des Feuillants in the Tuileries Gardens. It has a showy exterior, but is not a very exact reproduction of the former Court: the dedans, however, communicates with a spacious *salon*, the dressing-rooms are very comfortable, and the whole establishment is

admirably managed, under a committee of its members, by Biboche. His health, unfortunately, has failed him for some years, and it is long since this brilliant *paumier* has been able to play a serious match.

His want of height never seemed to be a disadvantage to Biboche; his activity apparently gave him the same reach that taller players had, and equal facility in getting to the ball. His cut was severe, his *force* tremendous, and his game generally was rather what the French call a *jeu de bricole*, that is, a game in which the player makes a free use of the side-walls by *boasting*, both in attack and in return. He had also some terrible service; such, for instance, as that by which he, in a great measure, won his match against Edmund Tompkins. This was a *drop* service, struck high into the air, and was given with an extraordinary amount of over-hand twist, and with all the strength and energy of his lithe frame. The ball, thus delivered, dropped on the service-pent-house, about six inches from the edge, and about midway between the winning-gallery and the grille-wall: it then dropped on the floor, not six inches from the side-wall, to which it clung closely. It was very difficult to return this service at all, and scarcely possible to make a stroke off it.

As an instance of the ingenuity and boldness with which he would give odds, which may be compared with those given by Masson and a few other great players, it may be recorded here that he once played a match, fully equipped in the uniform of the National Guard, in heavy marching order, with knapsack, musket, shako, cross-belts, &c. It is scarcely possible to exaggerate the inconvenience of this costume: besides the great weight of it, and the difficulty of carrying in his left hand safely a musket with bayonet fixed, the cross-belts impeded the free action of his arms, and caused excessive fatigue. His antagonist was, of course, only a moderate player.(1)

One of the numerous Courts of the Rue Mazarine survived as late as 1839. Its master was the excellent *paumier* named Blanchet; and the Duc de Berry frequently played there with MM. de Guiche, d'Escars, de la Rochefoucauld, de Clermont, de Polignac, &c. When Blanchet had closed his Court,—the last in Paris,—*la courte paume* would have had no resting place there, had not a company of amateurs (1840) combined to found that of the Passage Sandrié, by the Rue Basse du Rempart, and on a portion of the garden of M. Fontanilla. After a prosperous existence of twenty-one years, unbroken by any sinister event, except some of the incidents of the Hourdequin (2) affair, this Court also had to give way; the site was required (1861) for the new Opera, as that of the game of *longue paume* in the Champs Élysées had been appropriated for the Palais de l'Industrie. The latter found refuge in the garden of the Luxembourg, but it was more difficult to find a resting-place for the former. At length a site in the gardens of the Tuileries, upon the pretty Terrasse des Feuillants, was given by the

(1) Louis Labbé played a match, carrying on his back his marker, Duret. Barre sometimes played against amateurs of fair powers, he striking every ball under his leg, or left-handed, or with the handle of his racket.

(2) Hourdequin, chief of the Office of Public Roads, was tried in 1842 for misappropriation and other offences, connected with the demolition of buildings in Paris and compensation due to the owners, especially in the neighbourhood of the Passage Sandrié. On November 4 of the same year, he was found guilty, with others, and was condemned to four years' penal servitude, and to pay the expenses of the trial.

Emperor Louis Napoleon; a club was formed, and the last new Court was built in Paris, the first game in which was played on the 29th January, 1862, by the same two great players who had opened the Versailles Court.

From this account of the Tennis-courts of Paris, it results that all the stories, commonly received and repeated, of there having been more than one hundred Courts there until the Revolution, when they were swept away, seem to be without any foundation. If there had been that number, the game must have been exceedingly popular, and the *sans-culottes* would hardly have destroyed the Courts frequented by the people; but there is evidence to prove that there were then the Courts which are named above, and those only, and no more.

In the whole of France there exist now only six Tennis-courts: one at Paris, mentioned above; one at Cannes, on the Boulevard des Pins, opened February 1, 1876; one at Deauville, opened about the same date; one at Fontainebleau; and one at Versailles, in which there is no play at this moment. The sixth, which is little known, is at Draguignan in Provence. It is an old Court, the walls of which are white, and the floor of parqueterie; the balls used there are black. No charge is made for playing in this Court, which is maintained by the municipality.

There is said to be still a Court (1) also at Bayonne; but I can find no authentic account of its present use.

La courte Paume was formerly played in each of the following French towns, besides the capital: Agen, Aix, Alençon, Amiens, Angers, Autun, Avignon, Beaune, Besançon, Blois, Bordeaux, Bourges, Caen, Châlons, Clermont, Compiègne, Dijon, Grenoble, La Rochelle, Laval, Lille, Limoges, Lyons, Marseille, Metz, Montpellier, Nancy, Nantes, Nevers, Nîmes, Orléans, Poitiers, Rennes, Rheims, Rouen, Saumur, Strasbourg, Tarascon, Toulon, Toulouse, Tours; and in the following foreign towns,—Bâle, Brussels, Chambéry, Geneva, London, Madrid, Manheim, Mantua, Prague, St. Petersburg,(2) Turin, and Vienna.(3)

Of the Courts at Beaune and Châlons we are told by de Man * * * eux (pp. 49, 50) that the batteries were not of masonry, but of planks of oak, badly joined together; the floor consisted of bricks, broken and uneven in a hundred places, as rough as the stones in the streets; and the woodwork of the roof was like that of a garret. It was nearly impossible to judge the ball in these circumstances: driven against such roof-timbers, then not counted *out-of-court*, and dropping afterwards upon such a floor, it made a variety of bounds which disconcerted the finest judgment: it would sometimes roll along in the roof, and even stop there occasionally, while the players waited below, with necks stretched and eager gaze, watching for its return within reach of their rackets. When it struck the batteries, they gave back a sound like a drum, and almost equally discomposing to a stranger. The Court at Beaune, in particular, was like a stable, minus the mangers, the requisite height being apparently obtained by the removal of the hay-loft. It was, however, in the Châlons Court that M. Reverdy,(4) the best of French amateurs, a hundred years ago, formed his style: to find that his judgment was exquisite, after such a training, is no surprise.

(1) Called, in the patois of that country, a *Trinquet*.

(2) This Court, which was not built on the ground-floor, as usual, but on the first or second floor, was kept for many years by a *paumier* named Croizette; he was succeeded by Guillaume Renaud, 1833–47; he, in turn, by Constant Delahaye, the brother of Biboche, who died in 1848; and the last marker there was Hippolyte Garcin, the brother of Séraphin, from 1848 to 1866.

(3) The name of the marker here was Bantetzner, or something similar; but how spelt, I cannot ascertain.

(4) *See* above, p. 34.

The Court at Bordeaux, built about 1780, was already almost deserted when de Man * * * eux wrote. He tells us that, 200 years before his day, there were seven Courts at Lyons, where only three existed then, and only one of these was much frequented. At Mâcon there had formerly been three Courts; but they were all then converted into warehouses, or stores for wine, &c.

The position of the *jeu de paume* at Compiègne is indicated in a plan of that palace.(1) There is also a plan(2) of the *Palais du Té* at Mantua, in which the Court is carefully set down.

Tennis was introduced into Vienna by the Emperor Ferdinand I., who brought the game with him from Spain. There were four Courts here during the sixteenth and seventeenth centuries. The first of these, attached to the Imperial Palace, was burned in 1525, rebuilt, but in another place, and finally given over (1741) to Selliers, the Impresario, and made into an Imperial Theatre. Another Tennis-court was then built, close to the Imperial Palace, where play was kept up till 1855. Since then, it was first transformed into a museum, and lastly into Public Offices. Prince Vincenz Auersperg had also a Court in the garden of his town-house at Vienna, where Tennis was played as recently as 1872. After his death, the Princess did not care to maintain it for its former use; and it was turned to other purposes. Latterly, indeed, there had been few amateurs there beside the members of the English Embassy, or Englishmen passing through Vienna. Both the Viennese Courts were Jeux Quarrés, without tambours, and smaller than English Courts, or at least than those of modern days.

The other old Courts at Vienna perished long ago, or were converted into theatres, as early as the seventeenth century.

There was at Prague also a fine Court, in which the Emperor Rodolph II. used to play: the house is yet standing, and has a very handsome front.

La longue Paume was still played in 1862 at Amiens, Apremont, Arpajon, Arras, Avismes, Beauvais, Biarritz, Bondy, Braine, Breteuil, Bruyères, Cambrai, Chantilly, Château-Thierry, Chauny, Chennevières, Compiègne, Crespy, Dammartin, Ecouen, Ermenonville, Fimes, Genlis, Guise, Ham, Jeancourt, Jouars, La Ferté-sous-Jouarre, Laon, Luzarches, Mantes, Meaux, Maignelay, Meleaux, Moncornet, Montdidier, Mouy, Nanteuil, Nesle, Noyon, Péronne, Petit-Brie, Pontoise, Pont Sainte-Maxence, Pontlevoy, Ravenel, Rheims, Roy, Roissy, Tartigny, Tricot, Valenciennes, Vally, Vaudeuil, Villers-Cotterets, and Vernon.

In 1820 Tison, then an elderly man, kept the ground for this game in the Champs-Élysées at Paris. The best players were then Lefebvre, an excellent back-player; Dupressoir, a Picard; L'Arrivée; and Bajot, a clerk in the *Marine*, and the author of a poem and a Treatise on Tennis, now extremely rare.

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(1) This and the next are to be found among *Plans de Plusieurs Châteaus, Palais et Résidences de Souverains de France, d'Italie, &c.* Paris, Fol. (1806 ?) pl. 14.

(2) *Ibid*, pl. 28.

II.

TENNIS IN ENGLAND.

TENNIS, if we may believe the testimony of Ballads and Romances, was very early domesticated in Britain. The old writers, however, painted the elder time with the same manners and customs as their own, and could not imagine or represent the heroes of antiquity with any other sports than those with which themselves were familiar. Thus, in the *Romance of Three Kings' Sons and the King of Sicily*,(1) the hero, "Le Despurueu, that now is named Surnome by the Kynge's daughter," being put to the test by the king as to his accomplishments, soon showed that "*no man did so wele as he yn rennyng* pleyyng at the pame *in shotyng and castyng of the barre.*"

Again, in the Ballad of *The Turke and Gowin*,(2) the Turk says (l. 140),—

> Thou shalt see a tenisse ball
> that neuer knight in Arthur's hall
> is able to giue it a lout:

and, a little later, the king (of Man) says,—

> Gawaine, faire mot then fall!
> goe feitch me forth my tennisse ball;
> for play will I and see.

The ball, when brought, is thus described:—

> The ball of brasse was made for the giants hand,
> There was noe man in all england
> Were able to carry it.

We must not, however, on this account too hastily conclude that Tennis was known in England in pre-historic times.

The writer of the article on Tennis in Rees' Cyclopædia, 1819, with a wonderful facility of assertion, and unsupported, as it appears, by one atom of evidence, informs us that Tennis was "Introduced here about 1222 [6 Henry III.] by persons of superior rank and family, who erected Courts or oblong edifices for the performance of this exercise."(3) His

(1) Harl. MS. 326, f. 28.

(2) *Percy Ballads*, 4to., 1867, vol. i., pp. 95–97.

(3) If it were true that Henry III. brought the game to this country, and set the fashion of building Tennis-courts, we should expect him to have erected one at least at Windsor, a place of which he was very fond; but we do not find this to have been so, although he made important additions to the *domus regis* in the 24th year of his reign, 1240.

precision as to the date is delightful; but in none of the early chronicles or modern histories, that I have been able to consult, have I found his statement corroborated, though in itself it carries no great improbability, if we remember the extent of intercourse, of one kind or another, which existed between France and England in that reign: all affirmative testimony, however, seems to be wanting. The same writer proceeds to discard the derivation of the word *Tennis* given by Johnson and earlier authorities, and to put forward another, from "Tennois, or Sennois, in the district of Champagne, France, were balls were first made and the game, as it is said, first introduced." This remark, reminding one, as it does, of a famous *bon mot* of the witty Sophie Arnould, suggests the conjecture that the writer himself, and not the birth-place of the game, was in *Champagne* when he wrote. Why did he not derive it from the place, mentioned a few lines lower on his own page, "Tennis, a seaport in Algiers, whose inhabitants were the greatest cheats in the country, and as little to be trusted as their road," on the ground that equally dishonest persons have sometimes professed our game? He would have been as near the mark as by his own shot.

Johnson follows the authority of the *Etymologicon Linguæ Anglicanæ*,(1) in which we find "Tennis, lusus Pilæ seu σφαιρομαχίας genus. Minsh.(2) deflectit à Lat. Tendendo, vel. Gr. τείνω, vel à Fr. G. *Tenez*, accipe, quod Celtæ, omnium in hac arte peritissimi, dicere solent cum Pilam percutiunt; vel. à Fr. G. *Tente*, Tentorium, quia sc. sub Tentoriis plerumque luditur."

The *Promptorium parvulorum* (3) gives only *Tenyse pley; Tenisia:* which does not help us.

There seems to be some confirmation of the derivation from *tenez* in the Latin poem, *Carmen de Ludo Pilæ*, 1641,(4) in which the server frequently uses the expression *excipe* in delivering the service.

Another derivation might, perhaps, be based on a passage in the account given by John Nichols of one of *The Progresses of Queen Elizabeth* (5) which is to this effect: "The same day after dinner, about three of the clocke, ten of my Lord of Hertford's servants, all Somersetshire men, in a square greene court, before her Majesties windowe, did hang up lines, squaring out the forme of a tennis-court, and making a crosse line in the middle. In this square they (being stript out of their doublets) played, five to five, with the hand-ball, at bord and cord (as they tearme it) to so great liking of her Highness." By this striking passage we are irresistibly reminded of that form of Tennis, familiar to many players, especially those who have played it in France under the name of *Restes*, which we in England call *Long Fives*, and in which all the rules of Tennis proper are observed, except those which relate in any way to chases. It seems, then, not impossible that this name, *Fives*, arose from the number of players engaged on each side, as Strutt more than hints as his opinion; and the aggregate number may well have given its name to Tenes, Tennes, Teneis, Tenice, Tennice, Tenys, Tynes, Tenyse, Tenisse, Tennise, Tennies, or Tennis, in all of which ways we find the word spelt; for in former days neither authors nor printers

(1) *Authore* Stephano Skinner, *M.D. Londini*, 1671.
(2) *i.e.* John Minshew's *Guide into the* (11) *Tongues*, *London*, 1617.
(3) Fol. 1499, Pynson.
(4) *See* above, pp. 25–30.
(5) London, 1788, 4to. vol. 2, 1591, p. 19.

were particular on this head, and we can seldom found upon their orthography a correct notion of their pronunciation. As to the meaning of the expression *bord and cord*, it is scarcely possible to make more than the merest guess: if *cord* explains itself from the context of the passage quoted above, *bord* does not, unless it should be from (*Fr.*) *bord*, the limit of the Court. It is true that *quick-borde* is forbidden, among other unlawful games, in the Act of 17 Ed. IV., cap. 3; but Strutt has not explained the word, nor, I believe, has any other writer. In the same statute, the magistrates are commanded to seize the *tennice-balls*, &c., used in the games forbidden; and none of these, unless it be that called *quick-borde*, seem to require the use of such balls.

Be this as it may, I cannot shut my eyes to a passage, which has not been noticed hitherto, as bearing on this question, but which seems to me to suggest an alternative derivation. In his ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ, *or His Maiesties Instructions to his dearest Sonne, Henry the Prince*,(1) James I. says: "and amongst all unnecessarie things that are lawfull and expedient, I think exercises of the bodie most commendable. . . . . But the exercises that I would have you to use (although, but moderately, not making a craft of them) are running, leaping, wrastling, fencing, dauncing, and playing at *the caitche or tennise*,(2) archery, palle maillé, &c." Here the word seems to be used as a synonym for *catch*, which might, of course, be warranted by the etymology.(3)

Mr. Lukin, the author of the *Treatise on Tennis, by a Member of the Tennis Club*,(4) offers one more suggestion: "It would be at least an equally fair guess," he says, "to ascribe its derivation to the old Norman sense of the participle *tenes*, or *tenez bound*, in allusion to the cords or tendons with which, as it appears, the hand was formerly covered." So it would, perhaps; but why go to the French language for the derivation of the English name for a game which was never known by that name in France? The Latin word *teneo* (*tenes*, &c.) would amply support the theory, founded on the passage already quoted from James I., that *tenes* and *catch* were synonymous; and the other theory, derived from Nichols, may rest very naturally on the numeral *ten*, since we find that number of players engaged in the game.

Here then are all the conjectures hitherto made, as well as some that are new, as to the etymology of *Tennis;* but the final decision of this vexed question I shall not attempt to pronounce.

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(1) London, 1603, 8vo. book iii. p. 120.

(2) The Italics are mine.

(3) A curious confirmation of this view is found in the fact that the Flemish terms for Tennis are as follows:

Kaetsbaen; s. f. *Jeu de paume, trepot.*
Kaetsbal; s. m. *Êteuf, balle.*
Kaetsen; v. n. *Jouer à la paume, peloter.*
Kaetse; *Chasse.*
de Kaetse teeckenen; *Marquer la chasse.*
Kaetser; *Joueur de paume.*
Kaetsnet; s. n. *Raquette.*
Kaetsspel; s. n. *Paume, Jeu de Paume.*
Kaetsplanksken; s. n. *Palette* (*Dictionnaire François-Flameng*, par E. E. Léon Mellema, 4to., Rotterdam, 1602; and *Nederduytsch-Fransch Woórdenboek*, door J. des Roches, door A. Grangé Antwerpen, 1835, 8vo.)

The connection here indicated between the (Fl.) *Kaetse*, (Ital.) *caccia*, (Fr.) *chasse*, and (Eng.) *caitch*, *catch*, and *chase*, cannot be overlooked.

It should be remarked, meanwhile, that Kaats, in Flemish, means *rebound;* but this does not seem to be connected with Kaetse.

In 1477 a book appeared, of which only two copies are known to exist, one in Lord Spencer's library and the other in the Bibliothèque Nationale at Paris, called *Kaetspel, Jeu de paume moralisé* (*traduit du Français en Hollandais* par Jan Van den Berghe). *Binnen Louene*, Janne Vut Westfalen, Fol. Of this there was a second edition, of which only one copy is now known, in the possession of the Duc d'Aremberg, printed at *Delf in Hollant, In den gulden pot*, by Heynrick Eckert Van Homberck, 1498, 4to.

(4) Published by Rodwell, New Bond-street, 1822, 8vo.

It seems, after all, most natural to suppose the existence of an aboriginal game of hand-ball in this, such as we find to have existed in almost every other country from China to Peru; played by parties of one, two, or more on each side, opposed to each other, and perhaps separated by some rude line, over which the ball must pass; and upon this, as the rose upon the briar, the French game, with its *finesse* and subtleties, came to be grafted, when our kings took, and brought over to England, so many other things that were French. This view seems to be borne out by many allusions in our early writers. The author of a MS. in Trinity College, Oxford, written in the fourteenth century, and containing the life of Saint Cuthbert (No. lvii.), says of him that when he was young, "*he pleyde atte balle with the children that his fellowes were*"; and Fitzstephen, who wrote in the thirteenth century, speaking of the London schoolboys, says: "Annually upon Shrove Tuesday, they go into the fields immediately after dinner, and play at the celebrated game of ball" (*lusum pilæ celebrem;* Stephanides *de Ludis*). Much diversity of opinion has arisen as to the kind of game played by these boys; but Strutt appears to be quite justified in rendering it *hand-ball*, in the absence of any indication by Fitzstephen to the contrary. Had an instrument been used, it would almost certainly have been mentioned.

In the Close Roll, 39 Edward III., m. 23 (1365), we find the first restrictive Act passed in England, like so many that were passed in France at various dates, against Tennis and other games. Here, however, there was more show of reason for such prohibitions of sports which tended in no way to improve the military strength of the nation, then a very important object, than in France, where such laws seem to have been almost wholly sumptuary. In England they were only partly so. The purpose of this first Act is clear; it was intended to encourage the practice of archery, and discourage that of "hand-ball, foot-ball, cockfighting, and other vain games," under severe penalties. Casting, or "putting" the stone, or bar of wood or iron, hockey (*bacularis*), and golf (*cambuca*), were all included in the prohibited category of unprofitable sports.

The next of these repressive statutes was enacted in 1389, (1) and partakes still more markedly of the character of "class legislation." It regulates the pastimes of servants and labourers, allowing them the use of bows and arrows on Sundays and holidays, but forbidding them "idle games," such as Tennis, &c.

We have seen (2) from a passage in *Troylus and Cryseyde* (*circa* 1380) that the use of the racket in England was in Chaucer's time so well known, at least in the circle for which he wrote, as to supply him with a familiar metaphor, which he used more than once, as an allusion which everybody would be sure to recognise; and we must not lose sight of its antiquity because it is not mentioned in the prohibitions of 1365 and 1389. Though in use, certainly, in England in Chaucer's time, the racket was still an expensive implement, a luxury which none but the wealthy could afford to possess; and it was, therefore, needless to forbid its use to the poorer classes.

The interdicted game is always, of course, mentioned in these statutes under a Latin name. Perhaps the first mention of it as *Tennis* occurs in a passage in Gower's *Balade* (*circa* 1400), "unto the worthy and noble Kynge Henry the fourth," the original MS. of which is in the

(1) *See* Appendix VIII. (2) P. 6.

Duke of Sutherland's Library at Trentham,—printed in the *Workes of Geoffray Chaucer*,(1) and reprinted in Urry's Chaucer,(2) from which it is here quoted:—

> Of the tennis to winne or lese a chace
> May no life wete or that the bal be ronne,
> Al stant in God what thing men shal purchace,
> Th' ende is in hym or that it be begonne,
> Men saine the wolle, when it is well ysponne,
> Doth that the cloth is stronge and profitable,
> And ellis it maye nevir be durable.

In the beginning of the reign of Henry V. occurred the memorable incident, which is best known by the passage in Shakspere's *Henry V.*, (3) in which, the French Ambassadors having brought the young king "a tun of treasure" from the Dauphin, Henry asks,—

> What treasure, uncle?
> *Exeter.*— Tennis-balls, my liege.
> *K. Henry.*—We are glad, the Dauphin is so pleasant with us;
> His present, and your pains, we thank you for:
> When we have match'd our rackets to these balls,
> We will, in France, by God's grace, play a set,
> Shall strike his father's crown into the hazard:
> Tell him, he hath made a match with such a wrangler,
> That all the courts of France will be disturb'd
> With chases.(4)

In the old play of *The Famous Victories of Henry the Fifth* (5) upon which Shakespere founded his play, the *treasure* is described as "a guilded tunne of Tennis balles and a carpet;" but the terms *set* and *hazard* are not to be found there.

Mr. Lukin thought that "in this instance, as in a multitude of others, our illustrious poet transferred the customs of his own age to the period intended to be represented in his drama." On the other hand, Mr. Travers "prefers to think that Shakspere, who, it will be acknowledged, knew more than any man that ever lived, was historically right, and had access to authorities, both oral and written, of which we are ignorant."(6) Now, it is certain that Tennis was played, and that rackets were used, in the time of Henry V.; but whether chases were marked and a hazard invented, and to which of our hazards that hazard would answer, are questions which we cannot solve, and which doubtless never troubled "sweet Will" for one single moment. He described the game as he and his contemporaries knew it; that is all he aimed at.

The incident is first mentioned by Thomas Otterbourne, who lived at the time when it happened; and he tells us that

> Eodem anno in Quadragesima, rege existente apud Kenilworth, Karlolus, regis Francorum filius, Dalphinus vocatus, misit pilas Parisianis ad ludendum cum pueris. Cui rex Anglorum rescripsit, dicens, se in brevi pilas missurum Londoniarum, quibus terreret & confunderet sua tecta. (*Duo rerum Anglicarum Scriptores veteres.* Ed. Hearne, Oxon. 1732, 8vo., vol. i., p. 274.)

(1) Fol. 1532, fol. 377, 2nd col., v. 4.
(2) Fol. Lond. 1721, p. 542, 1st col., v. 7.
(3) 1600, 4to., act i., sc. 2.
(4) So also in *The Countesse of Pembroke's Arcadia*, by Sir Philip Sidney. (Lond. 1590, 8vo., chap. 8, p. 269 b.) "Then Fortune (as if she had made chases inow of the one side of that blooddy Teniscourt) went of the other side of the line."
(5) 1598, 4to.
(6) *Treatise on Tennis*, Hobart Town, 1875.

A similar account is to be found in *The Battle of Agincourt*, a MS. first published in Sir H. Nicolas' history of that event, and supposed to be by Lydgate, the "Monk of Bery," Sæc. xv. (1), in which the King's reply ends thus:

My gonnys shall lyn up on yis grene
For yey shall play, with harflete
A game at tynes, as y wene
Wot ze right well y^t yus it was
Gloria tibi Trinitas.

Caxton, in his continuation of Higden's Polycronicon, printed in 1482, calls these *pilas Parisianis* "tenyse" (in later editions "tenys) balles," the name, probably, by which English readers would most readily recognise them. Hall, in his Chronicle, 1548 (2), says: "The Dolphyn thynkyng Kyng Henry to be geven still to suche plaies and lyght folies as he exercised and used before the tyme that he was exalted to the croune, sent to hym a tunne of tennis balles to plaie with, as who saied that he could better skil of tennis then of warre."

Holinshed, Shakspere's favourite chronicler, from whom he gathered most of his historical matter, simply relates (3) that:

Whilest in the Lente season the Kyng laye at Kenilworth, there came to him frō Charles, Dolphin of Fraunce, the Frenche Kings eldest sonne, certayne Ambassadours, that broughte with them a barrell of Paris balles, which they presented to hym for a token from their maister, whiche presente was taken in verie ill parte, as sent in scorne, to signifie, that it was more mete for the Kyng to passe the tyme with suche childish exercise, than to attempte anye worthy exployte: wherefore the Kyng wrote to hym, that ere ought long, hee woulde sende to hym some London balles, that should breake and batter downe the roofes of his houses about hys eares.

Here we see whence Shakspere drew the punning threat against "all the courts of France," the foundation for which had been laid by Otterbourne in the word *tecta;* and all the rest followed quite naturally. Michael Drayton in his poem, *The Battaile of Agincourt* (4), varies the King's answer slightly, thus:

. . . I'le send him Balls and Rackets if I liue,
That they such Racket shall in Paris see,
When ouer lyne with Bandies I shall driue,
As that before the Set be fully done,
France may (perhaps) into the Hazard runne.(5)

This latter passage is remarkable, as offering one of the first examples of the double sense of *racket*, meaning *hubbub*, as well as the implement used in Tennis; and also as showing the early use of the word *bandy*,(6) which we shall find recurring later in the history of the game.

(1) Harl. MS. 565, f. 102.
(2) Hen. V., p. xli. *verso.*
(3) 1577, Fol., vol. 2, f. 1168.
(4) Lond. 1627, 8vo., p. 7.
(5) A similar metaphor is used by J. Shirley in his *Gamester* (1637, 4to., Act. iii. G. *verso*), where the nephew (Young Barnacle) says:
. . . . "Do not thinke but I have seene fire-Dakes afore now though I never talk'd on't, and *Rackets* too, though my man be a Coxcombe here, and *balls* of wild-fire, no dispraise to you."
(6) So Shakspere, too:—
Well bandied both, a Set of wit well played:
(*Love's Labour Lost*, Act. 5, Sc. 2.)
And again, as using the word *Set*:—
Have I not here the best cards for the game,
To win this easy match, play'd for a crown,
And shall I now give o'er the yielded Set?
(*King John*, Act. 5, Sc. 2.)
Perhaps, indeed, though I can find no evidence of this, some games of cards were reckoned by the *Set*, as now by the *rubber*; or else there is a confusion of metaphors in this last passage.

Kennett, in his *Complete History of England* (1), gives a similar account of the incident; and he is followed in this by subsequent historians.

Meanwhile, without doubt, a rude sort of Tennis was much practised out of doors by the lower classes. One instance will suffice to illustrate this: it is taken from the answers of the Bishop, Dean, and Chapter of Exeter to the Mayor's Articles (1447): (2)

Art. 5. "Atte which tymes and in especiall in tyme of dyvyne service, ungoodly ruled peple most custumabely yong peple of the saide Comminalte within the saide cloistre have exercised unlawfull games as the toppe, penny prykke and most atte tenys, by the which the walles of the saide Cloistre have defowled and the glas wyndowes all to brost, as it openly sheweth, contrarie to all good and goostly godenesse, &c."

During the troubled reign of Henry VI.,(3) Tennis had but little chance of flourishing; and the game languished, while the Red and White Roses disputed the crown between them. Towards the latter end of this reign, however, occurs the first of a number of singular entries (4) in the Register of Accounts of the Ironmongers' Company, viz.:

9th March xxxvij Hen. VI [1459] *And at the tyme of the Accompt ther was Delyvered to the seid Wardeyns for ballis* ..... *lix*s. *ij*d.

The next entry of the same nature is,

Itm payd to the p^r^son of the chyrche for offyring and tythe for our tyme and v grose of ballys thereto ..... *x*s

Similar entries of payments and receipts occur throughout the Company's books, down to the 26th Henry VIII. (1535), of which the following are a few examples.

Temp.	Ed. IV.	*Resseywid of Robt. Tooke for teneis balles,*	*iiiii*d.	
„	Ric. III.	*W^m^. Bruyth owith for a grosse of ballys,*		*xvi*d.
„	„	*Rychard Smythe of Newgatt ow^th^ for ii grosse balleys*	*ii*s.	*viii*d.
„	Hen. VIII.	*W^m^. Portlought ow^th^ for John Sankyn of Maldon in Essex for xx grose ballis,*	*xx*s.	
„	„	*Resseued of Richard Grey & Roger Andrew for balls sold unto them in gross,*	*xxvi*s.	*viii*d.
„	„	*Paid to Master P^r^ker* [one of the wardens] *when he schold offer the xth peny of the balls with his grot,*		*xii*d.
„	„	*Itm. Rs of Maystres bentley of the tennys play for a yeare* [1535]	*ii*s.	

It is, no doubt, very strange that the Company of Ironmongers should at any time have sold Tennis-balls; but the fact is indisputable, and confirmed by a great number of entries,

(1) 1706, Fol., vol. i., p. 314.

(2) *Shillingford's Letters.* Edited by Stuart A. Moore, F.S.A. Printed for the Camden Society. London, 1871. p. 101.

(3) Restrictions on Tennis were still enforced in this reign. In the MS. Town-accounts of the Corporation of Lydd, Kent, is an entry (1456–8): "Paid to a man, crying that the waches [was] to be kepte by the see side, and that that *no man shulde play at the tenys*, 1d.": and in the Summary of these accounts we are told that "Proclamations are made against *tennis* and dice-playing, to induce the youth of the town to turn to bow and arrows and other manlier recreations" (Appendix to 5th Report on Historical MSS., pp. 516, 521).

Similar payments are recorded (pp. 523, 526) in 1462-3 and 1477-8, during the ensuing reign of Edward IV.

(4) *See* Appendix IX. for a complete list of these most curious entries.

like those above quoted. It has even given rise to the conjecture that these balls were at one time *made of iron*. In the village church of Elford, five miles from Lichfield and four from Tamworth, (1) there is a monument, "under an arch of which is the eldest son [of Sir John Stanley and Maud Arderne], a child with curled hair, and in a long gown, recumbent; one hand points to his ear; the other holds a ball, the unfortunate instrument of his death; on which was inscribed, *Ubi dolor ibi digitus*."(2) On the monument in the wall on the south side of the chancel, under the figure of the man in armour (the father), is this inscription: IOHANNIS STANLEY, MILITIS, QUONDAM DOMINI DE PYPE, CLYFTON CAMPVILLE, ELFORD, ET STATFOLDE, ET HUJUS CANTUARIÆ ET CAPELLÆ FUNDATORIS, A.D. 1474. It has been suggested that the fatal ball in this case might have been of iron; but this is not necessary, in order to account for a mortal injury; an ordinary Tennis-ball, striking a child with force on the temple, would be likely enough to cause death.

The question still remains,—why did the Ironmongers sell balls? To this the only plausible answer seems to be, that they themselves had a Tennis-court, for which they made balls so well that these were in demand with players in other Courts. In a list of their buildings, found in their volume of Court-minutes, 1541, there are comprised,—"A great hall, great chamber, kitchen, counting-house, buttery, court-chamber, *little square behind the counting-house*, yard, garden," &c. In that *little square* they may have played Tennis, as it was played in many similar inclosures.

I find, however, in a list of Tennis-courts with their measurements, which I owe to the kindness of Lord Leconfield, copied as it is from the book of the clerk of the works at Petworth, 1615, that in that year there was a Court, "69 *foote longe*, 17 *foote broade*, *and* 17 *foote and* ½ *hiegh*, *in Fanchurch streete*." Now, it seems no unreasonable stretch of probability, to suppose that this Court existed at the same time, or before the earliest entries quoted from the Ironmongers' Company's books; that it belonged to that Company, which has been settled in Fenchurch-street for nearly five hundred years; and was let to Mr. Bentley in 1535. At all events, it is certain that they made and sold Tennis-balls as early as 1459; and it is possible that they made and sold them even earlier than that, but the books, which might have proved this, are unfortunately no longer to be found.

The fact, however, of the manufacture existing in England, and extending probably far beyond the custom enjoyed by the Ironmongers' Company, accounts for the feeling, prevalent at that time, and very strongly opposed to the introduction of foreign-made balls. This was manifested in a Petition (3) in which it was represented that "the Kynge's true Liege people, Artificers, Handcrafty men and women," and others, had been "gretely empoveryshed, and grevously hurt and hyndred of their wor[l]dely encreace and daily livyng, by the grete multitude of dyvers Chaffares and wares perteyning to their craftes and occupations," being brought into the market from abroad; and the petitioners, therefore, "pray the Kyng to enacte and establish" that no such merchandize be brought into England for the future, "that is to sey, eny Wollen Bonettes, Tenys Balles . . ." &c.

(1) Described in the Rev. Stebbing Shaw's *History and Antiquities of Staffordshire*, Fol. 1798, vol. i., p. 384 (corrected and emended by S. Pipe-Wolferstan, 1821, Br. Mus.)

(2) This was engraved for the above work from a drawing by Mr. Pennant, the monument being at that time hidden by a pew.

(3) Rotuli Parl. 3 & 4 Ed. IV. vol. v., pp. 501-7.

Edward IV., who has been described as brave, handsome, and good-humoured in the society of his friends and dependants, seems to have been at the same time a selfish, cruel, and revengeful man, devoted to the pursuit of his own pleasures, and incapable of doing anything for the good of the people. We cannot be surprised to find, under such a ruler, constantly repeated interdictions of Tennis and other popular games. His example was followed (1) by the civic authorities, studious of imitating the Court; but there may have been some justice in forbidding violent games within the limits of the city, where flying balls, bowls, and truncheons may easily have interfered with safety and comfort in streets which were crowded even in those days.

When Henry VII. came to the throne, good king as he was, and fond of Tennis, which had had no charm for crook-back Gloucester, he continued these interdictions of the popular games. (2)

Like many of the French rulers, who forbade Tennis to all their subjects except their courtiers and associates with as great severity as this, and yet practised it *con amore* in the society of the favoured few, Henry VII. seems to have been himself far from indifferent to the charms of the game. That he frequently played, is proved by many entries in books still preserved in the Record Office. In one of these, almost every page of which is signed by the King, and which is a book (3) of the King's payments from 1 Oct. 11 Hen. 7 (1495) to 30 Sept. 13 Hen. 7 (1497), occur the following items:

	At london.		
xviij^{mo} & xix^{mo} diebus	Tewesday & Wednesday.		
April (12 Hen. 7)	Itm to Malvesy (4) for the Kings losse at the paune (5) (*sic*) Play.....	xij^{s}.	
xiiij^{o} die July	Tewesday Wedenesday		
(12 Hen. 7)	thursday & Friday.		
	Item to Hugh Denes & James braybrok for balls at the tenes play.....	ix^{s}.	
	at Windeso^{r} ..... at Wicombe.		
xxvj^{o} die July	Sonday Monday tewesday Wedenesday,		
(12 Hen. 7)	Itm for balls at the tenes play	iij^{s}.	iiij^{d}.
xxx^{mo} die (6) Aug.	Sonday Monday & tewesday.		
(13 Hen. 7)	Item to Jaks Haute (7) for the tenes play	x^{li}.	
iij^{o}. iiij^{o}. v^{to}. (6) diebus	Sonday Monday & Tewesday.		
Septembris (13 Hen. 7)	Itm to Fraunces for the Kings pley.....	iij^{li}.	xiij^{s}. iiij^{d}.
x^{mo}, xi^{mo}, & xij^{mo} (6) diebus	Sonday Monday & Tewesday		
Septembr (13 Hen. 7)	Itm to Jaks Haute for the tenes play	xx^{li}	

(1) *See* Appendix X., and above, p. 58, note (3).

(2) *See* Appendix XI.

(3) Bound in vellum, and endorsed outside "Payments xiij^{o}. Henry vij," &c., and inside with black lead T R 25342, and with red lead $\frac{155\ a.}{4}$.

(4) In another entry, "p^{r}imo die January (13 Hen. 7)," a payment is made "to Malvesy the Spaynyard in Re [ward] x^{s}"; and again, "xix^{mo}, xx^{o}, & xxi^{o} diebus Septr (14 Hen. 7), to Malueshede for bowles, iiij^{s}." The name of "Petir Malvesey" occurs among those of the "Gromes of the chambre," enumerated in a Document relating to the Household of Henry VIII., about the year 1520. (*Rutland Papers*, 1842, 8vo, vi. p. 103.)

(5) Evidently a clerical error for *paume*.

(6) The King was at Woodstock on the 22nd of August, and at Burford on the 26th of September, 1497.

(7) To this same person several other payments were made about the same time, which support the idea that the Court at Woodstock was built by him; he seems also to have had much to do with the service of the King's pleasures.

iij^{o}. iiij^{o}. v^{to}. diebus Septembris (13 Hen. 7). Item to Jaks Haute for belding at Wodstok.....	x^{li}.		
iij^{o}. iiij^{o}. & v^{o}. diebus Decembr (13 Hen. 7). Itm to Jakes Haute for the disguysing	xiij^{li}.	vi^{s}.	viiij^{d}.
iij^{o}. iiij^{o}. & v^{to}. diebus M^{r}cy (14 Hen. 7). Itm to Jacques Haulte for the conduyt at Wodestok...	xx^{li}.		

Plate 14.

In another book (1) of the King's Payments, from 6 Jan. 13 Hen. 7 to 30 Sept. 15 Hen. 7, we find the following:

xij^{mo} die (2) Januar	.....	
(13 Hen. 7)	Itm for the Kings losse at tenes	xxiij^{s}. iiij^{d}.
xxvj^{o} die	Sonday Monday tewesday at Westm^{r}	
Januar	Wedenesday thursday & Fryday	
(13 Hen. 7)	Itm for the Kings losse at tenes	xij^{s}.
	Itm for losse (3) of balls ther	iij^{s}.
vj^{o} die	Sonday Monday tewesday at Shene	
Juny.	Wedenesday and Thursday.	
(14 Hen. 7)	Itm for the Kings losse at tenes	viij^{s}

Finally, in a Book of the King's Payments from Oct. 1. 15 Hen. 7 to Oct. 1. 18 Hen. 7 (4), we find another payment to the Spaniard who has been mentioned before, viz.:

xi^{o}, xij^{o}, xiij^{o}, xiv^{o}.	Sonday Monday Tewesday Wedenesday, &c.	
xv^{o}, & vxj^{o}, diebus.....		
July (15 Hen. 7)	Itm to Malueseye for ijdd balles (5).....	xvj^{d}

Of Tennis-courts at Woodstock(6), Wycombe, Sheen (7), and Westminster, no trace has survived to the present day.

The Court at Windsor undoubtedly existed in the reign of Henry VII.; and it is figured in Norden's view, as still standing in his time. This view occurs in *A description of t-e Honor of Windesor Namelie of the Castle, Foreste, &c. Taken and performed by the perambulation view and deliniation of John Norden In Anno* 1607. This curious piece of MS. Topography is dedicated to *The most mightie and magnificent Prince James I.* (8) Pl. 14 is a facsimile of that part of Norden's view which shows the old Tennis-court lying within the walls of the citadel, and on the eastern side, just below the Keep. It has no roof; one sees into it from the bird's-eye point of view taken by Norden, and can perceive the black walls on two sides, at least. On the floor is the rude sketch of a racket, with an indication of a few strings, *diagonally stretched across its bow.* The six symmetrically-placed spots on the floor may either represent balls, lying there accidentally in a regular order; or, more probably, perhaps, may mark the places usually occupied by the players, three on each side, who were called *first, second,* and *third* (*celui qui primait, secondait, ou tierçait*). It is not easy to make out any pent-house or galleries; but it appears, from the account which will be quoted in the next chapter, that there was some such accommodation for spectators, and that of no mean character. The appearance of the *line,* or *cord* (for net there is none), is very peculiar; it is markedly depressed in the middle, and, although it has almost the look of a post-and-rail running across the Court, it is probably a line, with weights, or fringe, attached to it by cords, to keep it steady and of uniform height. Outside, on the right, runs the *covered way,* leading up to the Keep.

(1) Similarly bound in vellum, endorsed outside "Solus xiij^{o} H. vij.^{mo}," and inside with black lead T R 25343, and with red lead $\frac{155\ a}{5}$.

(2) The King was at "Shene" Dec. 18, 1497.

(3) This shows that the Court in which he played was not covered; or, at least, the windows were not protected by nets. The Windsor Court (*See* Plate 14) was uncovered.

(4) Bound in vellum and endorsed "*The . . llender of this book is . . . after the Recognisances and obligacions,* H. vij^{m}" T R, 25344 $\frac{155\ a}{6}$.

(5) ijdd, probably, stands for 2 *dozen.* The King was at Winchester on Sept. 11, 1499.

(6) This will be mentioned later, A.D. 1634.

(7) This is probably the same as the Court at Richmond, of which we shall hear something a little later, page 64.

(8) Harl. MS. 3749 (Br. Mus.).

This old Tennis-court, still unroofed, is also seen in a drawing by W. Hollar, in the Ashmolean MSS., of the Upper Ward of Windsor Castle towards the west. Hollar was employed by Ashmole to illustrate his work on the "Order of the Garter," published in 1672; and, probably, also to make drawings for the history of Windsor, which he intended to compile. Three of those drawings, of which that here mentioned is one, not engraved for the "Order of the Garter," remain among the MSS. of Ashmole. We may, therefore, conclude that this Court was still standing in 1672.

When Philip Archduke of Austria, by right of his wife Joana, daughter of Isabella of Castile, became king of that country, he left the Netherlands in the beginning of 1506 (New Style), to take possession of his throne. The weather, however, was unfavourable, and he was compelled to seek shelter in the Port of Falmouth.(1) Henry VII., hearing that he was there, sent the Earl of Arundel and "many more lords and knights" to attend him, and to bring him to Windsor, where he entertained him splendidly for many days, and whence he only allowed him to depart when he had succeeded in obtaining from him his signature to a very valuable treaty. Of the festivities on this occasion there exists a full and detailed account, by one who was evidently an eye-witness, in a MS. (2), which begins with these words:—

"Memorandum that the xxxi. of January wch was one a Sattordaye in the yeare of our Lord 1505 and the 21 of our Soveraigne Lord Kinge H. 7, his Highnes Receaved the Kynge of Casteele at his Castell of Windesore in manore as folowethe . . . . ." After several days spent in "hontynge" and other amusements, as well as two, "iiij and v^th^ daye of Feby. at Counselle, bycause the wether was foule and Rained," we come to the following: "The Sattordaye the 7 of ffebruary the horse was bayted befor the Kynge and the Kynge of Casteele wch bothe stood in Kyngs newe Tower wch at that time was appoynted for the Kynge of Casteeles Lodgings, and after the horse was Bayted Bothe Kyngs wente to the Tennys playe and in the upper gallery theare was Layd ij Cushenes of Clothe of gold for the ij Kyngs and the Rome was honestely hanged w^t^ (*blank in MS.*) wheare played my Lord marques [of Dorset] the Lord Howard and two other knights togethere, and after the Kynge of Casteele had seene them play a whylle, he made partye wth the Lord marques and then played the Kynge of Casteele with the Lord Marques of Dorset the Kynge Lookynge one them, but the Kynge of Castelle played wth the Rackete and gave the Lord Marques xv. and after that he had pled his pleasure and arrayed him selfe agene it was almost nighte, and so bothe Kyngs Retorned agayne to their Lodginges."

Without staying to notice the disgraceful "sport" of *horse-baiting*, common in those days, and provided here for the two kings' amusement as a matter of course, but which for sheer brutality might be said to "beat cock-fighting,"—a pastime that has been favoured by more recent royalty,—we cannot but remark the description, given in the above recital, of the upper gallery, or room, furnished with some splendour for the reception of the kings; and also the fact, occurring for the first time in history, of the hand and the racket being employed at the same time, and opposed to each other. This clearly appears from the special mention of "the Kynge of Casteele playing with the Rackete," and, perhaps, *consequently* giving his opponent odds, "xv." Altogether this is an interesting and distinctive illustration of an era,—a

(1) Or Weymouth. (2) Cotton MS. Vespasian C, xii., p. 281 verso, preserved in the Br. Museum.

turning-point in the history of Tennis,—when we find the hand still the usual implement of the English players, and the racket chosen, as if from habit, by a foreigner, although he was to play with it against one who was provided with no other instrument than his bare hand, "in the year of our Lord 1505."

In this reign we have the first record of Tennis at Oxford. At a *View of Frank-pledge* (1) held in the Guildhall, Oxon, May 16, 23 Hen. VII. (1508), "the jury present that Michael Clowe, William Philips, Ric' Andrewes and Henry Busby kepe tenys playes," for which offence, being evidently unlicensed, they were each fined 6*d*.

Shortly after the accession of Henry VIII. to the throne, Edward Halle, or Hall, the learned author of *The Vnion of the two noble and illustrate famelies of Lancastre and Yorke*,(2) tells us that in "the ij yere of Kyng Henry the VIII. (1510), the Kynge thys tyme was moche entysed to playe at tennes and at dice, which appetite, certayn craftie persones about hym perceyuynge, brought in Frenchmen and Lombardes, to make wagers with hym, and so he lost moch money, but when he perceyued their crafte, he exchuyd their compaignie, and let them go." He did not, however, give up playing Tennis on this account. In the Harl. MS. 2284,(3) we find the following:

a°. viii°. ii^do^ die January.

(4th Item.) Item Delyue^r^d by the Kings cõmaundement to Hilton iij yerds qrto of blacke Velwete for a Tenes Cote for the Kings grace.

(5th Item.) Item Delyue^r^d to Hilton iij yerds qrto of blew Velwete Delyue^r^d by the Kings cõmaundement for a Tenes Cote for the King.(4)

Sebastian Giustiniani (5) describes him (1519) as "extremely fond of Tennis, at which game it was the prettiest thing in the world to see him play, his fair skin glowing through a shirt of the finest texture. He gambled with the French hostages to the amount occasionally, it has been said, of from 600 to 800 ducats in a day."

Further particulars of his expenses are found in *Letters and Papers, Foreign and Domestic, of the reign of Henry VIII., Arranged and Catalogued by* J. S. Brewer, M.A., vol. iii., part 1, where the following entries occur:

1519.

R.O. (152.) Henry Courtenay Earl of Devon.

p. 49. "Liber batellariæ (?) expensarum cum comite Devoniæ, incipiente iij^cio^ die Januarii, anno x. regni regis Henrici viii^vi^."

p. 51. Jan. For my lord's costs on playing tennis at Greenwich with lord Rose and lord ..... 2s. 4d.
18 Feb. For costs of the King's tennis court at Richmond when my lord played there with young Mr Care, 2s. 8d.; to young Care for my lord's losses at tennis..... 8s.
16 Feb. At the King's tennis court with young Care ..... 2s. 8d.

(1) Frank-pledge [from (Fr.) *Franc*, free, and *pledge*] signifies a pledge or surety for freemen. Every man over fourteen years of age, with a few exceptions, had his sureties, who were bound to produce him when accused of crime or misdemeanour. The Sheriffs' Courts were occasionally called *Visus Franci Plegii* (*see* T. Blount's *Law Dictionary and Glossary*).

(2) Black letter (first edit., 1542, unknown), 1548, Fol., fo. xi. *verso*.

(3) Inventory of Hen. VIII.'s Wardrobe, 1517 (New Style), fol. 31.

(4) These coats were probably intended for the King to wear after playing, when heated with the exercise, and not during the game, as appears from the evidence of Guistiniani, immediately following.

(5) *Four Years at the Court of Henry VIII.*, Translated by Rawdon Brown, London, 1854, 8vo., 2 vols. (vol. i., p. 27); also in Calendar of State Papers, Venetian, &c., edited by Rawdon Brown, Lond. 1867, 8vo. (vol. ii., p. 557).

In the same, vol. iii., part 2, 10 Hen. VIII. (1519) we find again:

> **Half year's wages due Lady Day a°. 10 . . . . Hen. Smith, for ceiling the great armoury house at Greenwich, the Friar's wharf, the tennis court at Richmond, and other places, 200*l*.**

Prior to the discovery of these entries, we knew nothing of a Tennis-court at Richmond;(1) but, evidently, it not only existed, but was also a covered and ceiled Court.

From the account given by Hall of the festivities in London when Henry entertained there the Emperor Charles V.(2) "The xiiij. yere of Kyng Henry the viij."(3) it appears that the Emperor, attended by the King, left the palace at Greenwich, on Friday, June 6, and proceeded towards London, where he was "lodged in the Black Friers in great royaltie. On Saterday the Kyng and the Emperor playd at tennice at the Bayne against the princes (*sic*) of Orenge and the Marques of Brandenborow(4) and on the Princes syde stopped the Erle of Deuonshyre and the lorde Edmond(5) on the other syde, and they departed euen handes on both sydes after XI. games fully played."

How these illustrious persons could have left off after eleven games, without one side or the other having the advantage, it is difficult to understand. The writer of an article in the *Edinburgh Review* (No. 287), January, 1875, suggests that Strutt, who roughly quotes this passage, misread the Roman numerals; but from the above literal transcript it is apparent that he did not do so. Hall very probably knew nothing of Tennis, and XI. may be an uncorrected misprint for XII.; but the matter is unimportant, except as showing that they played and scored by *games* and not by *sets*. By *stopping* it is probable that marking is meant: the stoppers marked the chase, or the point at which the ball stopped, or was stopped. The chases formerly were not marked at the second bound of the ball, but where its course was arrested, or ceased, at any point after the second bound; a practice borrowed from *la longue paume*, in which game it is still the rule. There would be nothing unusual in this duty being performed by two noblemen of the Court, when the King and Emperor were the players. Another puzzle is the allusion to "the Bayne,"(6) where the game was played. "Bayne" probably means here a Bath, as it did sometimes.(7) Thus it would appear that the antique custom of combining in one building the bath and the *sphæristerium* prevailed in England as late as 1522.

There was still a Tennis-court in "Black Friers" in 1615, as appears from the list in the book kept by the clerk of the works at Petworth, to which I have before alluded; and there is even now a trace of it in the name *Tennis Court*, applied to a place in Church Entry, out of Carter-lane (formerly Shoemaker-row), in the parish of St. Anne, Blackfriars. It is adjacent to a school called "Joye's Charity," and belongs now to a tobacco-manufacturer. No one, of course, can say that this was the same Court in which Henry and Charles played, or even that it stood upon the same ground; but neither conjecture would seem unreasonable.

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(1) This may have been the same as the Court at Sheen, mentioned above, p. 61.

(2) Erroneously called Maximilian by Strutt, and by writers who have followed him; Maximilian died 1519.

(3) 1522, fol. lxxxxviij. *verso*.

(4) Albert, Marquis of Brandenburg, created a Cardinal in 1518.

(5) This, probably, was the "Lord Edmonde Howarde" who, with twenty other Barons, formed part of the King's train of attendant nobles and gentlemen at the Field of the Cloth of Gold (*Rutland Papers*, 1842, 4to., p. 45).

(6) So again (among others), two chambers and four beds were prepared at *The Bayne* "for themperour and his retynue" (*Rutland Papers*, p. 91).

(7) *See* Nares. Thus, for example, "for the King shalbe arraied a bayn and he therin to be bayned" (Device for the Coronation of King Henry VII., *Rutland Papers*, p. 8).

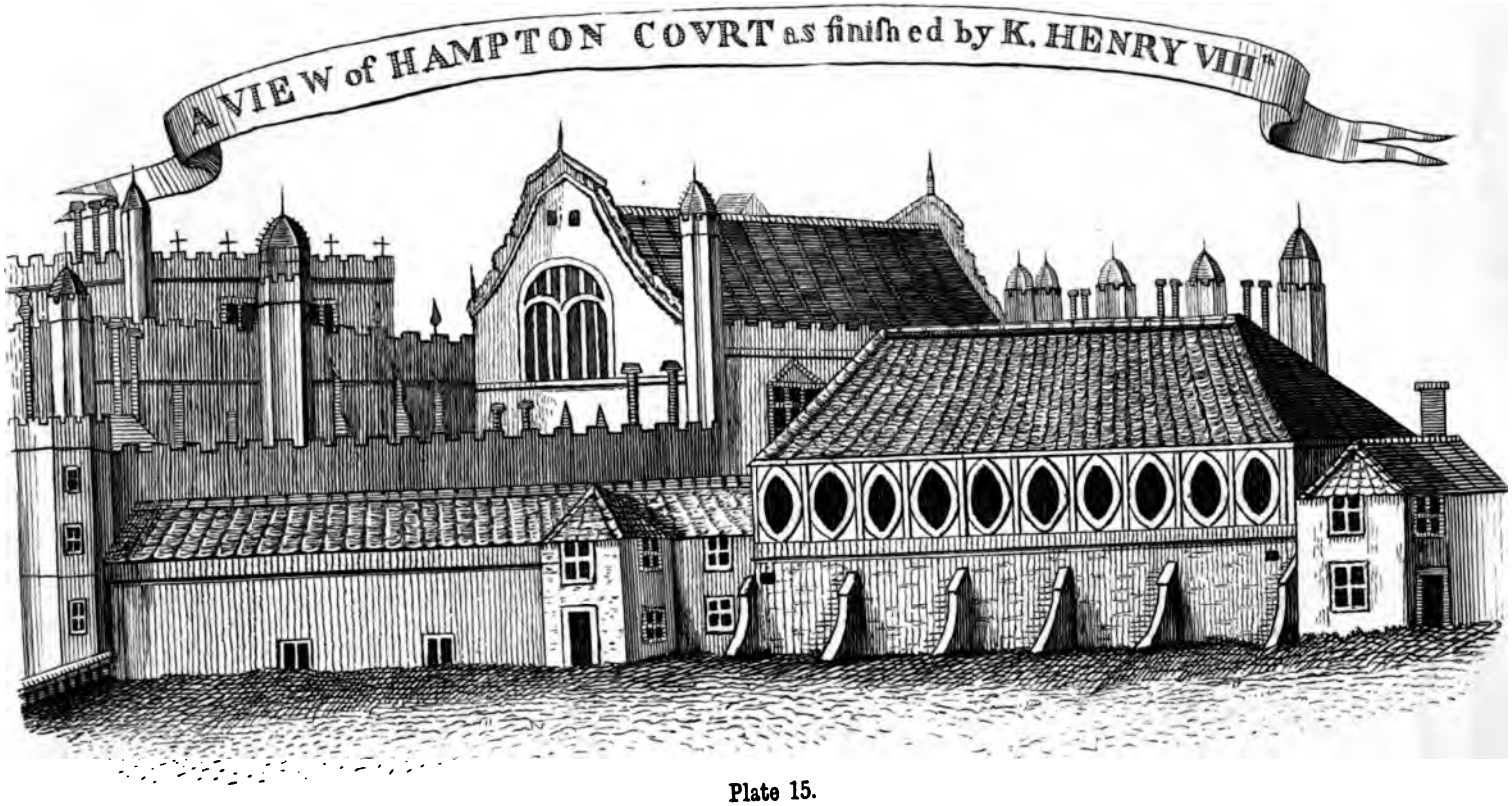

Plate 15.

Early in this reign, Wolsey had become lessee of Hampton Court, under the Prior of the Knights Hospitallers of St. John of Jerusalem. Falling out of favour with the King, he surrendered the lease to Henry in 1526. On the suppression of the order, the fee of the manor became vested in the Crown, to whom it has since continued annexed, except under Cromwell, who sold it, July 23, 1651, to John Phelps and others, creditors of the state.

It was then valued thus:

	£	s.	d.
Manorial rights	21	7	9
Total annual value of manor and demesne lands	1,204	0	4
Purchase money	10,765	19	9

In the Court-rolls of 1654 John Phelps appears as lord of the manor; in those of 1657 Cromwell himself fills that position.

Henry VIII., on gaining possession of the house, made large additions to it, finished the Great Hall, and, probably, built the Tennis-court. When he had become old, and too corpulent to follow the chase to any distance, he enclosed the park, and stocked it with game, so that he might kill his deer within easy reach of his palace; but while he yet enjoyed youth and vigour, with all his rough coarseness and cruelty, he had a genuine love of exercise and games, including Tennis; and it is far more likely that this Court should have been built by him than by the cardinal, who had his mind and time fully occupied with very different and more serious thoughts. It is even now evident that at least the upper, if not also the lower, part of the walls is of later date than what remains elsewhere of Wolsey's building at Hampton Court, but is yet anterior to Wren's alterations of the garden-front. Hollar, fortunately for us, sketched a view of this front, as Henry VIII. finished it, and as it remained, though somewhat ruinous, until the time of Wren. This drawing has been preserved by the engraving of J. Pye (made for the Society of Antiquaries), a large oblong folio, which shows the Tennis-court, with the covered passage by which, it is said, the King used to pass to it from his apartments. Of this portion of the view Plate 15 is a facsimile, and represents faithfully the very curious architecture of that old Court, with its oval windows and tiled roof. Altered in outward appearance, and, perhaps, even partly rebuilt, it is still in existence,—the only one of the ancient Courts, I believe, now extant in this country.

Under Henry VIII., the palace of the Archbishop of York first became the palace of the King at Westminster, and expanded into that mass of houses which stretched away to St. James' Park. A gate-house, designed by Holbein, was built across what is now the open street; and a gallery connected the two places and overlooked a tilt-yard. "Beyond this gallerie," says Stow, (1) "on the left hand is the garden or orchyard belonging to the saide White hall. On the right hand bee diuers fayre Tennis courtes, bowling Allies, and a Cockepit, all built by King Henry the eight, and then one other arched gate with a way over it thwarting the streete from the Kinge's gardens to the said Parke."

Henry built also the palace of St. James', on the site of a leper-hospital; and here was another Tennis-court. It is, however, rather singular that no plan or other document, of any antiquity

(1) *Survay of London*, 1598, 4to, p. 374.

or authority, can be found pointing out the site of this Court, which is frequently mentioned in historical papers, some of which will be presently quoted.

All trace, however, is not lost of the old Whitehall Court. It is not easy to make this out in Ralph Agas's map of 1591;(1) but it is shown pretty clearly in that of 1658 by Faithorne. In John Norden's *Speculum Britanniæ*, 1593, 4to., is a plan of Westminster, to which is affixed a table, which includes "Tennies courtes," with the fig. 8; but, unfortunately, he has omitted to put the fig. 8 on the plan, so the indication in the table is valueless. This is extremely disappointing, as we might have expected very trustworthy data from so good an authority as Norden. The precise locality, however, of the Whitehall Court can, fortunately, be shown by a later plan; but this must appear in its proper place.

Returning to Henry VIII., we find some interesting details of his Tennis-playing in the *Privy Purse Expences from Nov.* 1529 *to Dec.* 1532.(2) We there get an idea of the style of the King's play and betting, and the names of several of those with whom he played, and who usually won his money, apparently, without much difficulty.

Aprill. Itm the iiijth daye [1530] paied to maister Baynton for so moche money by him wonne of the Kings grace by betting at tennes when his grace and m^{r} knevet played ayenste m^{r} Seymore		xlv^{s}.
v. Aprill [1530] Itm the same day paied to my lorde of Rocheford for thuse of maister Weston for iiij games whiche he wanne of the Kings grace at Tennes at iiij Angells (3) a game	vj li.	
Novembre [1530] Itm the vijth daye paied to Anthony Knevet for Tennes monay		i^{s}.
xij May [1531] Itm the same daye paied to Antony Ansley for the Kings grace playing iij dayes at Tennys		xx^{s}.

This Anthony Ansley was evidently the King's marker, or keeper of the Tennis-court, to whom this and other payments were made for the costs of the King's play, provision of balls, &c. In the Lansdowne MS. 737, an entry occurs of the date

April 30 [1530] To Anthony of the Tennes play for the costes at Tennes at Windsore and the More by the space of xj days	iij li.	xiij^{s}.	iiij^{d}.

Returning to the *Privy Purse Expences*, we find again,—

xv Decembre [1531] Itm the same daye paied to ne that served on the Kings side at Tennes, at hampton-courte, in Rewarde	v^{s}.

The above entry is exceedingly curious, as illustrating the manner of playing the game at that time. Not only was "one" hired to serve on the King's side, but his name was not thought important enough to be recorded. This reminds us of *Pallone*, where the *server* (*mandarino*) is still rather a *servant* than a player engaged in the game.

Decembre [1531] Itm the xxvj daye paied to Anthony Ansley for costes of Tennes playe for the space of vj dayes	xl^{s}.
Feb. [1532] Itm the viij daye paied to Anthony Ansley for the costs at Tennes for iij dayes that is to say the vj the vij and the viij dayes of february	xx^{s}.
x Aprill [1532] Itm the same daye paied to the keper of the Kings Tennes playe for the costs at Tennes for iiij dayes	xxvj^{s}. viij^{d}.

(1) This is the date fixed by the latest authorities.
(2) Published by Sir Harris Nicolas in 1827.
(3) The angel was a gold coin, 7*s.* 6*d.* in value. The king, when this occurred, was at the More. (*See* p. 67.)

Aprill [1532] Itm the xx daye paied to my lorde of Rocheford for that he layed oute in the Tennes play by the Kings commaunde[t]		vijs.	vj[d].
Octobre [1532] Itm the xxij[th] daye of Octobre paied to the Cardynall De larenno and Mouns[r] le Guyse for so moche money by the Kings grace lost unto them at Tennes in boleyn [bullion]	xlvj li.	xiij[s].	iiij[d].

This last was a considerable sum to lose (= between 200*l.* and 300*l.*, present value) at Tennis in 1532; but it is only one example among many of the King's lavish expenditure.(1)

With one more extract from the *Privy Purse Expences*, I leave that interesting book:—

Decembre [1532] Itm the xxix day paied to Ansley of the Tennes play for costs of balls vj tymes at Calays and Grenewiche	xl[s].

Henry appears to have taken Ansley, his marker, about with him, even as far as Calais, unable as he seems to have been to do without his Tennis regularly, or to find elsewhere a marker upon whom he could depend. The Tennis-court at Greenwich was part of the old palace called the Manor of Pleazaunce, which stood where the west wing of Greenwich Hospital stood afterwards. It was built originally by Humphrey, Duke of Gloucester. At his death, Edward IV. expended much money in enlarging and beautifying the palace, which he granted to Elizabeth his Queen. When it came into the possession of Henry VII., by her imprisonment, he again extended the buildings and added a brick front, finished at the same time the tower in the Park begun by Duke Humphrey, and built a convent for Grey Friars.

Henry VIII., born and christened at Greenwich, had always a great partiality for it as a residence, and spared no expense to increase its magnificence. He resided there constantly, and neglected the palace at Eltham, which had been a favourite residence of his ancestors. In 1527 he received the French Embassy at Greenwich(2), and in the same year he kept his Christmas here "with revels, masks, disguisings, and banquets royall,"(3) as he did again in 1533, (4) in 1537, and in 1543. (5) Of the river-front of this palace there is a view, engraved by Basire (from an old drawing) for the Society of Antiquaries, ob. fol.; but no plan or view has been discovered, in which the Tennis-court is to be seen. That it existed can hardly be doubted, after reading the above extracts from the *Privy Purse Expences;* and in an "Inventory of Furniture in the Palace of Henry VIII.,"(6) under the heading "Stuffe and Implementes at Grenewiche in the chardge of Dowsing keaper of the house," we find "In the closet next that Chamber (*i.e.*, the King's Privy Chamber),—

"Firste, vij rackettes for the tennys," &c.

The More, or Moore, mentioned above (April 5, 1530), in the Manor of Rickmersworth (or Rickmansworth) and Hundred of Cashio, was in ancient times part of the possessions of the

(1) On the very same day the following entry occurs, which, although unconnected with Tennis, I cannot refrain from quoting:

Itm the same day paied to the kings owne hands whiche his grace loste at dyce in Boleyn to the said Cardynall, my lorde of Norfolke, my lorde of Suffolke, and the great maister [probably, of the household]	cxvj li.	xiij[s].	iiij[d].

Thus the King's losses at play for one day, Oct. 22, 1532, amounted to 163*l.* 6*s.* 8*d.*, or, in our money, about 940*l.*; and it appears that the Cardinal de Lorraine knew how to win the King's "Boleyn" as well at Dice and Tennis as his Majesty's own courtiers. The whole amount paid for his losses at Cards, Dice, Tennis, and other games, with wagers, amounted in three years to nearly 3,250*l.*, or, at the present value of money, 19,500*l.*

(2) Fidder, *Life of Wolsey*, p. 405.

(3) Stow's *Annals*, 4to., p. 886.

(4) *Ib.*, p. 946.

(5) Holinshed, vol. iii., 4to., p. 943.

(6) Harl. MS. 1419 A. f. 54.

Abbey of St. Alban's. After passing through various hands, it came into those of George Nevil, to whom licence was granted by Henry VI. to enclose 600 acres of land. At his disgrace in 1472, the manor came to the crown, and was granted to John Vere, Earl of Oxford. It afterwards reverted to the crown, and seems to have fallen into the hands of Wolsey, at whose disgrace it returned once more to the crown. It is provoking again, that there should be no view or plan showing the Tennis-court, which undoubtedly existed at the Moore, and was used by Henry VIII.

While "bluff King Hal" thus took his exercise in these various Courts, and freely spent money from his private purse, he did not, however, omit to forbid (1) his subjects of the *baser sort*, who paid the rents that supplied that privy purse, to enjoy the pleasure of playing the games which he played himself with his courtiers and guests, or of betting on the results, as he was himself so fond of doing.

In the year 37 Hen. VIII. c. 7 (1545-6), it appears that these prohibitions were removed; or, at least, the six-weeks Sessions for trial of the offenders were abrogated; but we soon hear again of similar restrictions in the following reign.

Bishops in those days were not averse to the game, any more than Sidonius Apollinaris (2) was in the fifth century. Of Ridley we are told (3) that "he was very obliging and very pious, without hypocrisy or monkish austerity; for very often he would shoot with the bow or play at Tennis." (4)

The supposed sanctity of the royal palaces, meanwhile, is curiously illustrated by the severity of the sentences passed on those who were found guilty of offending against it. One such instance is mentioned by Sir Richard Baker in his *Chronicle*, as follows:—

"On the 10th of June, 1541, Sir Edmund Knevet of Norfolk, Knight, was arraigned before the officers of the Green Cloth for striking one master Cleer of Norfolk, within the Tennis Court of the King's House. Being found guilty, he had judgment to lose his right hand, and to forfeit all his lands and goods." (5)

We now come to a time when Tennis is more generally noticed than before in the literature of the day. *The Boke named the Governour, deuised by Sir* Thomas Elyot *Knyght* (6) gives a good example of the estimation in which this and other games were then held by such grave persons as the author. "¶ Tenyse," he says, "seldome used, and for a lyttel space, is a good exercise for yong menne, but it is more violente than shotynge, by reason that two menne do play. Wherfore neither of them is at his own libertee to measure the exercise. For yf the one stryke the balle harde, the other that intendeth to receyue hym, is than constrayned to use semblable vyolence, yf he wyll retourne the ball from whens it came to hym. If it tryll fast on the grounde, and he entendeth to stoppe or yf it rebounde a great distaunce from hym, and he wold eftsones returne it, he can not than kepe any measure in swiftnes of mocion.

"¶ Some menne wolde saie, that in mediocritee, whyche I haue soo muche praysed in shootyng, why shoulde not boulyng, clayshe pynnes, and koytyng, be as much commended.

(1) *See* Appendix XII.
(2) *See* above, p. 2, and Appendix I.
(3) *See* Appendix XIII.
(4) Among Bishops of our own day, Dr. Wordsworth (St. Andrew's) and Lord Arthur Hervey (Bath and Wells), who took their degrees, one at Oxford, the other at Cambridge, about the same year (1830), may be mentioned as keen Tennis-players in their day, if not still devotees of the game.
(5) He was, however, subsequently pardoned by the king: *see* Appendix XIV.
(6) Londini, An. 1546, 8vo., p. 82 b.

Verily as for two the laste be to be utterly abiected of all noble menne in lyke wise footeballe, wherein is nothyng but beastely fury, and extreme violence, wherof procedeth hurte, and consequently rancour and malice do remayne with theym that be wounded. Wherfore it is to be put in perpetuall silence."

The modern lovers of foot-ball will agree that the judgments here expressed savour rather of severity than of justice; but the passage is valuable as giving once more the word "stoppe," where the ball is said to "tryll fast on the grounde." This would appear to show the continuance of the custom of marking the chase, not at the point of the second bound of the ball, but at that at which it ceased to run, or was "stopped," as has been already observed.

Repressive statutes, however, were still enacted, as mentioned above; of these one was passed (1) 1555-6, in which we see, carried a little further, the gradual approach made by the more recent of previous statutes to the character of modern legislation as to disorderly houses, intended as it is more for the protection than the oppression of orderly and law-abiding subjects.

Maistre Estienne Perlin, a distinguished French ecclesiastic, who published in 1558 a *Description of England and Scotland*, (2) gives us therein an interesting picture of society as he saw it in this island. "Whilst I remained in England," he says, "there were garrisons all over the country. The people make good cheer, and dearly love junketting; and you will see many rich taverns, and the tavern-keepers have commonly large purses, in which are three or four smaller ones, full of money; whence you may gather that this country is very rich, and that people in trade gain more in one week than those in Germany or Spain do in a month; for here you may commonly see artisans, such as hatters and joiners, playing at Tennis for a crown, which is not often seen elsewhere, particulary on a working day."

In this comfortable and well-to-do country a plentiful supply of balls must have been necessary to keep the hatters, joiners, and others, merrily employed in the Tennis-courts; and, accordingly, it seems that the home manufacture was insufficient and was largely supplemented from abroad. In a curious State Paper (3) an account is given of the value of certain necessary and unnecessary wares brought into the port of London, the excess of which was considered prejudicial to the Realm. Some of the articles are unusual, viz., *babies* (*i.e.* dolls) value 178*l.* 3*s.* 4*d.*; "*Balles, voc. Tennys balles*," 1,699*l.*; *Cabages and turnops*, 157*l.* 16*s.* 8*d.*; *Cardes*, 2,837*l.* 10*s.*; *Eles, fresh and salt*, 1,580*l.* 13*s.* 4*d.*; *Iron*, 19,559*l.* 10*s.*," &c.

While the game was thus popular among the people, it did not fall out of favour with the nobles. On the contrary, we find indications of its being as much practised as ever by members of the Court under the very eyes of Elizabeth herself, as she sat in the dedans. An amusing instance is given in a letter from Thomas Randolphe to Sir Nicholas Throckmorton, dated March 31, 1565, "at Edenbourge," and preserved in another State Paper (4). It begins imperfectly, the first leaf being lost; but it is easy to supply the words necessary to complete the sense, thus,—[I have it from this] "nobleman's mouthe that latlye the Dukes G. [of Norfolk] and my L. of L.[eicester] were playinge at tennes the Q. beholdinge of them, and my L. Rob. being verie hotte and swetinge tooke the Q. napken owte of her

(1) *See* Appendix XV.
(2) Paris, 12mo., p. 18 b.
(3) Domestic, 1559, No. 31.
(4) Scotland, vol. x., No. 31 A.

hande and wyped his face, wch the Duke seinge saide that he was to sawcie and swhore y^t^ he wolde laye his racket vpon his face. Here vpon rose a great troble and the Q. offendid sore wth the Duke. Thys tale is tolde by the Earle Atholl the same daye that Fowler came to thys towne wth hys M^rs^ licence." This little anecdote gives us indeed a vivid picture of Court-manners in Elizabeth's reign, and even in her presence.

The game, however, was played by all classes: it even supplied John Heywoode with a proverb, "Thou hast striken the ball, under the line,"(1) for "you are mistaken." There were always, of course, those who thought it puerile and trivial, as, in the old Morality entitled *New Custom*, first printed in 1753, Perverse Doctrine, in a derisive speech, is made to say:—

> "Give them that which is meete for them, a racket and a ball,
> Or some other trifle, to busy their heads withall;"

but the Tennis-players could well afford to laugh at such speeches, especially in the mouth of a character named by the author himself, Perverse Doctrine.

These were the palmy days of Tennis; the game was universal. A person named (somewhat prematurely) John Gilpin, writing to Mr. Herle from Rouen, Oct. 24, 1580,(2) says "The Earl of Westmoreland is here, and is daily playing Tennis with some Spaniards with whom he lodges."

It was, in fact, the amusement, if not the occupation of all young men of any leisure or wealth. Thus, again, we find the young Henry Lord Berkeley(3) coming to London in the reign of Elizabeth, settling at Tower-hill, frequenting the Court, and spending his time "at tenys, bowles," &c.

The civic authorities, meanwhile, were not behind the legislature in forbidding Tennis among "unlawful games" practised to the detriment and neglect of "Artyllerie" or shooting (4). At the same time, however, or shortly afterwards, we find it warmly commended by Richard Mulcaster (5) in the following passage, taken from a chapter devoted wholly to the Ball, hand-ball, foot-ball, and arm-ball (= Balloon, or Pallone):—

"The litle hand ball whether it be of some softer stuffe, and vsed by the hand alone, or of some harder, and used with the rackette, whether by tennice play with an other, or against a wall alone, to exercise the bodie with both the handes, in euerie kinde of motion, that concerneth any, or all the other exercises, is generally noted, to be one of the best exercises and the greatest preseruatiōs of health."

During this season of prosperity, it is not surprising that the privilege of keeping Tennis-courts was eagerly sought after. In the Domestic State Papers of 1592, October (?), is found a statement of "Reasons by Thos. Bedingfield, for moving Her Majesty to grant a licence for keeping certain houses in London and Westminster for playing at dice, cards, table-play, bowling, and tennis, and to grant the forfeiture of others that keep such houses or

(1) *Woorkes*, 4to., 1566. *The fyrste parte*, sig. E. ij. 2nd line.

(2) State Papers, Dom. Addenda, 1580-1625, p. 20.

(3) *Extracts of Smyth's Lives of the Berkeleys, from the Berkeley MSS.*, by T. D. Fosbrooke, Lond. 1821, 4to., pp. 184, 185, 187, and 197.

(4) Letter-book X., fols. 213 b, 214, "Duckett Maior."

(5) In a book called *Positions Wherin Those Primitive Circumstances be Examined, which are necessarie for the Training vp of Children*, by Richard Mvlcaster, Lond. 1581, 4to., p. 103. His having been Head Master of Merchant Taylors' School from 1561-1586, after having been also Master at St. Paul's, accounts for his writing on "The Training up of Children." He was a "Plagosus Orbilius," according to Dr. Fuller (*see* Knight's *Life of Dean Colet*, 1724).

places, and use such plays contrary to statute." The petitioner proceeds to say "She has power to grant such licences; the number of houses is at present very great, and many are kept by persons to whose houses the honester sort will not resort, whereby the worst sort have greater liberty to do evil; it is therefore meet to reduce the number, appoint good order, and forbid from such places those who are not fit to play. By these means deceitful playing may be suppressed, many young gentlemen kept from spoil, many poor men driven from unlawful exercises to live upon lawful labour, much other wickedness reformed, and the ancient exercise of shooting, now greatly decayed, be revived." Shooting comes up here again, like a forlorn hope, to clench the argument for a monopoly. The document, however, is otherwise interesting as telling us of the "very great number" of gaming-houses and Tennis-courts at that time existing in London and Westminster; the result of their being crowded by poor, needy, and unscrupulous players being that "the honester sort" avoided them. The petition goes on to "request that the sole licence for a certain number of years be granted to Bedingfield and his deputies, to keep such houses within the city, &c., for all persons of good fame to resort to"; with a proviso "limiting the number of such houses, and forbidding any bowling alley or tennis court to be kept in Westminster": again "that no man play in the forenoon of any Sabbath day, or during evening and morning prayers on holydays; that no swearing or blasphemy be suffered in any such places, but the offenders sharply admonished, and if that will not serve, banished from the houses, and no affrays suffered without complaint to the magistrates:" also that "Bedingfield's deputies shall become bound not to behave contrary to the true intent of the licence, nor suffer any falsehood, guile, or deceit, in any of the games played in such houses:" and that "none but noblemen, gentlemen, and merchants, or such as shall be entered in the Book of Subsidies, at 10*l.* in land or goods, shall be suffered to play within any such houses."

If Bedingfield got his licence, which there is no reason for doubting, he had his hands full. To manage all the Tennis-courts and gaming-houses of London and Westminster, then "a very great number," to exclude all those who were "not fit to play," and to prevent those who might play from using any "falsehood, guile, or deceit," and from "swearing or blasphemy," was no light task.

An easier place, but not so profitable, was that mentioned in the same series, May 31, 1597, as given by a "Grant to John Hartgell, on surrender of Rob. Bery, of the portership of Ludlow Castle, and of the tennis play there; fee 4*l.* a year, to be taken out of the issues, fines, &c., assessed before Her Majesty's Council of the Marches of Wales." We see by this that Ludlow, too, had its Tennis-court; but the *History of Ludlow*(1) mentions no such building.

An allusion to the ordinary tavern-brawl, of the sort which was to be prevented by one of the provisions of Bedingfield's licence, is found in the speech of Polonius:— (2)

> I know the gentleman;
> I saw him yesterday, or t'other day,
> Or then, or then; with such, or such; and, as you say,
> There was he gaming;(3) there o'ertook in his rouse;
> There falling out at tennis.

(1) By Thomas Wright, Ludlow, 8vo., 1822.
(2) *Hamlet*, 1603, Act ii., Sc. 1.
(3) So again, "They say he is a brave fellow, will play his 5000 crowns at tennis, dance, court ladies, and one

The degree of respectability, demanded from the frequenters of the Courts by a 10*l.* qualification in that same licence, has a parallel in the quasi-sumptuary test, which is implied in the speech of Prince Henry to Poins:—(1)

> What a disgrace is to me, to remember thy name? or to know thy name to-morrow? or to take note how many pair of silk stockings thou hast; viz. these, and those that were the peach-colour'd ones? or to bear the inventory of thy shirts; as, one for superfluity, and one other for use?—but that, the tennis-court-keeper knows better than I; for it is a low ebb of linen with thee, when thou keepest not racket there.(2)

In *Much ado about Nothing* (3) we find that the same substance was commonly used in the composition of balls which we have had occasion to remark in the French history of the game;(4) for, when Don Pedro asks, "Hath any man seen him at the barber's?" Claudio answers, "No; but the barber's man hath been seen with him; and the old ornament of his cheek hath already stuffed tennis balls."

A parallel passage occurs in *A wonderful, strange, and miraculous astrological Prognostication for this year of our Lord* 1591, written by Nashe, in ridicule of Richard Harvey; "they may sell their haire by the pound, to stuffe tennice balles." Again, in *Ram Alley or Merry Tricks*, 1611: "thy beard shall serve to stuff those balls by which I get me heat at tennice": and in *The Gentle Craft*, 1600: "He'll shave it off, and stuffe tenice balls with it." (5) From all this it is tolerably clear, not only that tennis-balls were commonly stuffed with hair, but also that that fact was generally known.

These same balls supplied the poets of that age with many a simile. Thus in *Pericles* (6) we find:—

> A man whom both the waters and the wind,
> In that vast tennis-court, hath made the ball
> For them to play upon, entreats you pity him.

So, again, in Sidney's *Arcadia*, Book V.: "in such a shadow, &c., mankind lives that neither they know how to foresee, nor what to feare; and are, like tenis bals, tossed by the racket of the higher powers."(7)

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that hath fought single combats,"—spoken of the Cardinal (Webster, *Dutchess of Malfey*, 1623, 4to., Act i., Sc. 1).

P. Holland, in his *Pluralitie of Friends* (London, 1603, Fol., *Plutarch*, fol. 225, 20) has a passage which is very similar to the speech of Polonius, quoted above: "If they have but drunk once together at the taverne, or met in the tennis court, or els turned into a tabling house, and plaied at dice and hazzard one with the other"; which fairly illustrates the kind of acquaintance usually so made. The same writer, however, in another place (*Ibid Opinions of Philosophers*, fol. 839, 30) borrows a more serious figure from the game: "But the voice stirreth and hitteth against smooth and polished solid places, by which it is broken and sent backe againe, in manner as we do see a tennis ball when it is smitten upon a wal."

(1) *Henry IV.*, 2nd Part, Act ii., Sc. 2, ent^{d}. Stat. Hall, Aug. 23, 1600.

(2) So also: "I ha' cause to weep: I trust gentlemen holland shirts, and they sweat 'em out at Tennis; and no restitution, no restitution" (*Northward Hoe*, by T. Dekker, and J. Webster, 1607, 4to. Act iv., Sc. 3); and again:—"He courts ladies . . . . . and sometimes venters so farre upon the vertue of his pomander, that he dares tell 'hem, how many shirts he has sweat at *tennis* that weeke, but wisely conceales so many dozen of bals hee is on the score" (Ben Jonson, *Cynthia's Revels*, Act. ii., Sc. i., Ed^{n}. 1616–1640). Another illustration of Tennis-costume is given by the latter writer in *Epicœne, or the Silent Woman*, Act i., Sc. i.:—"This fellow waits on him, now, in tennis-court socks, or slippers sol'd with wool." Decker (or Dekker), again, in his *Gvl's Horn-Booke*, 1609, reprinted Bristol, 1812, 4to. p. 111, mentions the Tennis-court as a place where young gallants "published" their clothes; *i.e.* allowed them to be publicly seen and admired.

(3) 1600, Act iii., Sc. 2.

(4) *See* above, p. 11.

(5) So also Decker's *Gull's Horn-book*, reprint of 1812, pp. 86, 126.

(6) Act ii., Sc. 1, ent^{d}. Stat. Hall 1608; printed 1609.

(7) So also, "And those 4 garrisons issuing forth, at such convenient times as they shall have intelligence or espiall upon the enemy, will so drive him from one side to another, and *tennis* him amongst them, that he shall find no where safe" (Ed. Spencer, *A view of the State of Ireland*, 1633, reprinted 1860, Dublin, *Collection of Tracts and Treatises*, vol. i., p. 521). I believe that this is the one solitary instance of the word *tennis* used as a verb by an English author.

That this author was himself a Tennis-player appears from a remarkable passage in his life:— (1)

"In this freedome of heart being one day at Tennis, a peer of this realm, (2) born great, greater by alliance, and superlative in the prince's favour, abruptly came into the Tennis-court; and speaking out of these three paramount authorities, he forgot to entreat that, which he could not legally command. When by the encounter of a steady object, finding unrespectiveness in himself—though a great lord—not respected by this princely spirit, he grew to expostulate more roughly. The returns of which stile comming still from an understanding heart that knew what was due to it self, and what it ought to others, seemed . . . to provoke in yeelding. Whereby, the lesse amazement or confusion of thoughts he stirred up in Sir Philip, the more shadowes this great lord's own mind was possessed with: till at last with rage—which is euer ill-disciplin'd—he commands them to depart the Court. To this Sir Philip temperately answers; that, if his lordship had been pleased to express desire in milder characters, perchance he might have led out those that he should now find would not be driuen out with any scourge or fury. This answer—like a bellows—blowing up the sparks of excess already kindled, made my lord scornfully call Sir Philip by the name of 'puppy.'" The French Commissioners are mentioned as present, "in those private galleries, whose windows looked into the Tennis-court."

Sidney immediately gave the lie to the "great lord," who afterwards sent him a challenge; but the Queen interfered and prevented their meeting.

While on this part of the history, I may refer to one more passage from Shakspere, which is important as showing the belief, still entertained, that the game was "taken from the French." In *King Henry VIII.* (3) Sir Thomas Lovell says:—

> They must either
> (For so run the conditions,) leave these remnants
> Of fool and feather, that they got in France,
> With all their honourable points of ignorance
> Pertaining thereunto, (as fights, and fireworks;
> Abusing better men than they can be,
> Out of a foreign wisdom,) renouncing clean
> The faith they have in tennis, and tall stockings,
> Short blister'd breeches,(4) and those types of travel,
> And understand again like honest men;
> Or pack to their old playfellows. . . . . .

Sarcastic allusion is also made by Nash to the partiality of "the *Galli Gallinacei*, or cocking French swarme" . . . . for "the prescript lawes of *Tennis* or *Balone* (which is most of their gentlemen's chiefe liuelihoodes)," &c. (5)

Philip Stubbes(6) condemns "Tennisse, and such like exercises, as *Furta Officiosa*, a certaine

(1) Fulke Greville, Lord Brooke's *Works*, vol. iv. 1870, p. 65 (*Fuller Worthies' Library*). *See* also above, p. 56, n.(4).

(2) Mentioned by Motley as being the Earl of Oxford. (*United Netherlands*, 1860, vol. i., p. 360).

(3) 1601, Act i., Sc. 3.

(4) "*Blister'd breeches*," i.e., breeches puffed, swelled out like *blisters*: some editors read *bolster'd*, but the meaning is the same. This was done in the same way as the Tennis-balls were stuffed,—with hair (see Decker's *Gull's Horn-book* again, Ed^n. of 1812, p. 86).

(5) *Lenten Stuffe*, London, 1599, 4to., p. 24.

(6) In his *Anatomie of Abuses*, 2d Ed^n., Lond., Aug. 1583, 8vo., p. 112. The first edition, publ^d. May, 1583, is not in the British Museum.

kind of smoothe, deceiptfull, and sleightie Thefte, whereby many a one is spoiled of all that ever he hath, sometymes of his life withall, yea, of bodie and soule for ever." This he deplores, from the religious point of view, because these games were particularly popular at Christmas.

Tennis-balls were still imported largely from abroad, and we find the record of a petition, in the Burleigh Papers,(1) dated March 1, 1591, on the part of Hugh Williams and Richard Kyd, for licence to make hand-balls and Tennis-balls, to the exclusion of these foreign-made balls, on several grounds, viz., that

1. they were a staple commodity of general manufacture, and, therefore, this licence would not interfere with any licence previously enjoyed by many other persons:
2. balls were imported and sold at arbitrary and excessive prices:
3. these were used only by gentlemen, and, therefore, in small quantities:
4. the petitioners undertook to make them both better and cheaper,
5. and in England, so employing many poor work-people;
6. and also to recoup the revenue by a tax.

Among the grants to be found in the Domestic State Papers, 1580-1625, the following occurs Oct. 10, 1603: "Grant by Queen Anne [Princess of Denmark, and wife of James I.] to Robt. Cecil, Lord Cecil of Esingdon, of the Keepership of Somerset House in the Strand [afterwards called Denmark House], with all orchards, walks, gardens, &c., reserving to John Gerard of London, surgeon and herbalist, the garden plot formerly leased to him; as also to Bromfield the piece of ground demised to him for erection of a tennis court." This Court was soon afterwards built, and here we have the name of its builder, Bromfield; we shall come upon another mention of it hereafter.

Already(2) we have seen a moderate commendation of the game in the ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ of James I., addressed to *his dearest Sonne, Henry the Prince*, published in this same year 1603. It was, therefore, only natural that the British Solomon should do something towards keeping up the Courts in which his *dearest Sonne* was to play. Accordingly, we find in the Pell Records, 1604, 5th of September: "By order, 2d of September, 1604. To Andrew Kerwyn, paymaster of his Highness's works, the sum of 200*l.*, in prest, parcel of a more sum, limited by the said Privy Seal, towards the repair of the great Tennis-court, commonly called the Brake(3) of Whitehall. By writ, dated 1st of July, 1603 [several similar payments secured upon the pre-emption of tin] . . . . 200 . 0 . 0."

In this, then, the old Court of Henry VIII., but now repaired and renovated, played Prince Henry, the estimable son of a bad father, "the worthiest example of regal heirship since the heroic Black Prince."(4) His amusements were generally of a military character, but his greatest delight was in Tennis. The pursuits of "the English Marcellus" are thus described by M. de Boderie in a letter to France dated Oct. 31, 1606: "He is a particular lover of horses, and what belongs to them, but is not fond of hunting; and when he goes to it, it is rather for the pleasure of galloping than that which the dogs give him. He plays willingly enough at tennis, and at

(1) Lansdowne MSS. 69, fol. 55.

(2) P. 54.

(3) Because built on a piece of ground so called: (See the appointment of H. Villiers, below, A.D. 1689).

(4) *The Court and Times of James I.*, 1848, 2 vols. 8vo., Pref. v.

another, a Scots' diversion, very like mall [qu. golf?]; but this always with persons older than himself, as if he despised those of his own age." His temper is said by his biographers to have been always mild and even. It appears, however, to have been more than once ruffled in the excitement of his favourite game of Tennis. He certainly bore Robert Carr, Earl of Somerset, anything but good will; and, on one occasion, he is said to have struck, or offered to strike, him with his racket. (1) Codrington, in his life of Robert Devereux, Earl of Essex, the Prince's early companion, mentions another manifestation of his warmth of temper under similar provocation. Henry and the young Earl were playing in the Tennis-court, when a dispute took place on some point in the game: Essex insisting on his rights, the Prince at last grew so angry as to call him the "son of a traitor," in allusion to the fate of his father, the spoilt and murdered victim of Elizabeth. Essex, growing furious in his turn, struck the Prince on the head with his racket so severely as to draw blood. The King sent for the Earl, but on being acquainted with the real circumstances of the affair, dismissed him unpunished. James told the Prince that the boy who had just struck him would hereafter never be remiss in striking his enemies for him. This same Essex was afterwards the famous Parliamentary General.

Another historian tells us that "His other exercises were dancing, leaping, and, in times of yeare fit for it, learning to swimme, at sometimes walking fast and farre, to accustome and enable himself to make a long march when time should require it; but most of all at Tennis play, wherein, to speak the truth, which in all things I especially affect, he neither observed moderation nor what appertained to his dignity and person, continuing oftimes his play for the space of three or foure houres, and the same in his shirt, rather becoming an artesan than a Prince, who in things of that nature are onely to affect comelinesse, or rather a kind of carelessnesse in shew, to make their activities seeme the more naturall, than a laborious and toiling industry. . . . ."(2).

Again, Prince Henry writes to Sir John Harington in 1609: "My Good Fellow,—I have here sent you certaine matters of anciente sorte, which I gathered by searche in a musty vellome booke in my Father's closet . . . . . When I see you (and let that be shortlie) you will find me your better at Tennis and Pike. Good Fellow, I write your friend, *Henry*."(3)

Of all the discreditable acts which tarnish the reputation of James I., the most infamous was his connection with the worthless adventurer Carr, mentioned above, for whose sake he disgraced the Peerage by raising him to its honours, when he bestowed upon him the Viscountcy of Rochester and Earldom of Somerset. Among those who enjoyed the reputation of sharing the favours of the beautiful and profligate Lady Essex was Prince Henry; and Rochester, being himself madly in love with her, is said to have so hated the Prince for this cause, that when the latter died after a short illness, and under rather suspicious circumstances, the lookers-on were prompt to suspect poison as the means, and Rochester as the agent. Whatever was said or thought, the King took the most decisive method of screening his protégé, by simply stopping all inquiry. Were it not for this conduct on the King's part, which seems to suggest that he also shrewdly suspected Carr (4)

(1) Osborne, *Secret History of James I.*, vol. i., p. 266.

(2) Sir Charles Cornwallis, *A Discourse of the Most Illustrious Prince Henry*, 1626.

(3) Printed in the Introduction to *Letters to King James the Sixth*, Edinb. 1835, by Sir P. Walker, for the Maitland Club.

(4) In May, 1616, he was condemned for being acces-

to be guilty,—and he was likely to be well informed,—the Prince's death might be attributed to natural causes. In Anthony Weldon's *Aulicus Coquinariæ*,(1) an account, perhaps somewhat biassed, is given of the last illness of Henry, and of the events immediately preceding it, from which it appears that, "being to meet the King at Bever in Nottinghamshire, ... There, and at other places, in all that *Progress*, He accustomed to *Feasting*, *Hunting*, and other *sports* of *Balloon* and *Tennis*, with too much *violence*." Again, he "Then removes to *London*, to *St. Jame's* contrary to all advise. And (with a spirit above his Indisposition) gives leave to his *Physician* to go to his own home. And so allowes Himselfe too much liberty, in accompanying the *Palsgrave* (2) and Count *Henry* of Nassaw, (who was come hither upon *Fame* to see him) in a great match at *Tennis* in His *Shirt*, that winter season, his looks then presaging *sickness*." His subsequent symptoms also seemed more like those of fever than of poisoning: and so he died, (3) Nov. 6, 1612, at the age of eighteen; one of the noblest of Princely Tennis-players that England or the world has seen.

Tennis in Ireland had also its brawls occasionally, as well as its pleasures. On the 27th November, 1609, Lord Howth writes to the King,(4) reporting that "some five months past, one Sir Roger Jones, the Lord Chancellor's son, and who is married to the daughter of Sir Gerrott Moore, in the presence of divers persons of good rank and fashion, termed him a coward." He goes on to add that he, "the 24th of this present month, came by chance to a tennis court, where Sir Roger Jones was with some company, and so soon as he perceived him enter, he presently called and drew his sword. He (Howth) was clasped up in the arms of one of Jones' company, while Jones proffered two thrusts at him, and had he not broken this same by good hap with a wan[d] he commonly carried in his hand, he was in danger to have been lost without drawing weapon or giving any occasion; but one of his men entertained some thrusts, by means whereof Sir Roger's sword was broken. Seeing the servant in danger, drew his sword to save him, and asked him [Jones] of the slanderous speeches he had reported. In this broil [Barnewell] a kinsman of his [Jones] was slain, by whom it is not known, but thought to be done by Sir Roger or his man."

So much for Lord Howth's account of this affair: now follows a somewhat different version, written by Sir Arthur Chichester to Francis Annesley (5): "On the 24th of this instant, whilst he [Chichester] was at Christchurch [Cathedral], Sir Roger Jones was at Tennis in a Court in St. Thomas' Street, of which it seems the Lord Howth had notice, for thither he repaired with some ten or twelve persons in his company and a cudgel in his hand, with purpose to have cudgelled him (as he himself confesses) if he did not deny some words with which he intended to charge him. . . . . Dublin Castle, 30 November, 1609."

This statement gives another complexion to the matter: and the *wan*[d] carried by Lord Howth, which seems to have been in reality a cudgel, lends it a tone of local colouring that

sory to the murder of Sir Thomas Overbury, a crime in which he was involved with his countess; but they received the King's pardon.

(1) London, 12mo., 1650, pp. 146, 147.

(2) Frederic, Elector Palatine, married Elizabeth, daughter of James I., and accepted the crown of Bohemia, which he afterwards lost, together with his hereditary dominions, Ob. Nov. 29, 1632 (Winwood's *Memorials*, vol. iii., pp. 403-4, quoted by Granger.)

(3) Deplored by Drummond of Hawthornden in his *Tears on the Death of Mœliades* (the anagram of *Miles a Deo*, "assumed by the Prince in all his challenges of a martial sort").

(4) 525 S. P. Ireland, vol. 227, 158.

(5) 528 S. P. Ireland, vol. 227, 161.

rather smacks of Donnybrook than of Dublin. In both accounts, however, it is remarkable that the place where it all happened is mentioned as *a*, and not *the*, Tennis-court; from which it is only fair to presume that there were then in Dublin more Courts than one. This Court was in St Thomas' Street, according to Sir Arthur Chichester, and in a map (1) of Dublin (1610) "Tenniscourt Lane" is marked as lying between St. Thomas' Street and Ormond Gate.

Further particulars of this, which seems to have been a most brutal outrage, are contained in a subsequent State Paper, 537, by the Lord Deputy and Council to the Privy Council; from which it appears that

"Having that morning (in all likelihood) gotten notice that Sir Roger was in the tennis court, as he was accustomed often to be, Lord Howth attended [*i.e., expected*] only with one servant, and knowing that place being private, and time fit for such a purpose, most men being either at church or about their business in the courts of justice, thither his Lordship went with 10 or 12 followers, exceeding his usual number of attendants, where he entered with a cudgel in his hand, as it should seem, to have stricken Sir Roger therewith." . . . . The latter "having newly left off play and making himself ready to depart, had more leisure to look about him than otherwise being at play he could have had, who, seeing his Lordship and his followers thus enter, and being formerly acquainted with his threats, betook him very quickly to his sword, which he earnestly called for, and which was given him by his man; besides a gentleman there at play caught the Lord of Howith in his arms, and held him at the entrance into the court so that his followers could not easily come in that way, but they supplied that want so readily by leaping over the rail thereof (*i.e.*, the *battery* of the *gallery* or *dedans*) that one of them lighted a blow upon Sir Roger's sword, before it was fully out of the scabbard, and others plied him until it brake and divers blows after. The rest as they got over the rail, pressed upon him so fast, that he was driven to fall off to the other end of the court, ever as he went breaking their thrusts with the broken part of his sword till he was gotten beyond Simon Barnwell, before-named, who endeavoured all he could to put them by, till in the end they came so thick that Barnwell himself was thrust through the body, whereof he soon died, and Sir Roger, through his clothes in three or four places, who, finding himself in that desperate estate, his sword broken, and Barnwell dead at his feet, said aloud, 'Fie, my Lord! will you suffer me to be murdered?' The Lord of Howth then coming near him, willed them not to kill him, and thereupon two of them got within him (*sic*), and held him until his Lordship came and took him by the bosom, asking if he would now say that he was a coward; Sir Roger answered, he neither would, nor ever did; what he had said he would not deny, 'That he was a valiant man among cowards.' The Lord of Howth said, that was all one, and therefore, with threats, willed him to kneel down, and ask him forgiveness, which he refusing, was last of all pressed to acknowledge his life to be in his hands, which Sir Roger said he could not deny. 'Then go thy ways,' said the Lord of Howth, striking him over the side of the face with the hilt of his rapier, 'like a boy as thou art.' And so they parted. Thus much they have gathered, as well by the depositions of such as were eye-witnesses, as by a kind of consent of the parties' own speeches, which apparently shows what was intended from the beginning; which being in itself so foul, and besides so offensive to many gentlemen them in this city, that were like enough to draw the same to further broils, they thought it the safest and fittest course to commit the Lord of Howth to the Castle. Enlarged him again upon bands, when they saw that things were somewhat settled, and that the coroner's inquest had found it but manslaughter.—Dublin Castle, 3 December 1609."

Tennis-courts were then no less in Ireland than in England (2) or abroad, the scenes of the disputes, wrangles, and reconciliations,—the sources of future hatred or friendship,—which are

(1) Tennis-court-lane seems to be quite peculiar to this, the earliest known plan of Dublin, published by John Speed as a side-plan on his map of the *Countie* (? Province) of Leinster in his Atlas of 1610. In all subsequent plans (known to me) the name of the lane is either omitted or changed to John-street, from the neighbouring Priory of St. John, marked as *John's house* on Speed's plan. There is also a passage called Tennis-court, containing about ten houses, situated on the N. East of Trinity College in Townsend-street, opposite to the Lock Hospital. This, perhaps, belonged to a Court which was probably destroyed in the formation of the western part of Great Brunswick-street (circa 1812).

(2) "The next day I saw a relation of a quarrel under my [Lord Taa]ffe's hand between him and a Scotchman

always likely to arise where men engage in violent and exciting games, and when the blood is heated, and the spirit of emulation, if no worse passion, is aroused.

In the same year in which the above-described fracas occurred in a Dublin Court, Decker published in London his *Gvls Horne-booke*, in which (1) this passage occurs: "If you be a courtier . . . discourse how often this Lady hath sent her coach for you: and how often you have sweat in the Tennis-court with that great Lord: for indeede the sweating together in France (I meane the society of Tennis) is a great argument of most deere affection even betweene noble men and Pesants."(2) To this the annotator [J. N(ott)] of the edition published at Bristol in 1812, 4to, appends the following note (p. 116): "sweating together in France, &c., meaning in the *tennis-court;* a part of the court, if I mistake not, was formerly called *France.* I think I have met with the expression in some of our early writers, though I cannot immediately refer to it. This furnishes many an allusion to be found among the old play-wrights."

I am, however, at a loss for any corroboration of this statement of the commentator, unless there be something of a double sense intended by Shakspere in the line already quoted on a former page from *Henry V.* (act i., sc. 2),

> We will, *in France*, by God's grace, play a set;

nor have I ever heard the name *France* applied to any part of a Tennis-court. The passage from Decker, however, incidentally proves that the game was commonly and amicably played by nobles and peasants together, at the time when he wrote. H. Peacham, also, in his *Graphice, or the most auncient and excellent Art of Drawing and Limning,* (3) says "and surely it can be no more disgrace to a great Lord to draw a faire Picture, than to cut his Hawkes meat, or play at Tennis with his page," from which it appears that the latter was then a usual custom.

A strange case of suicide, illustrating very curiously the relations then existing between parent and son, is recorded in a letter (4) written by John Chamberlain to Sir Dudley Carleton, and dated "London, Fabuary 12 (1611—12) . . . . A son of the Bishop of Bristol [Dr. John Thornborough], his eldest, of nineteen or twenty years old, killed himself with a knife, to avoid the disgrace of breeching which his mother, or mother-in-law, (I know not whether) would need have put him to, for losing his money at Tennis."

Another writer of that day, Gervase Markham, the author of *Country Contentments,*(5) after singing the praises of archery and bowls, continues to the following effect: "Not inferior to these sports, either for health or action, are the Tenish and Baloone, the first being a pastime in close or open courts, striking little round balls too or fro, either with the palm of the hand, or with racket, the other a strong and moving sport in the open fields, with a great ball of double leather fild with winde, and driuen to and fro with the strength of a mans arme arm'd in a bracer of wood, either of which actions must bee learnt by the eye and practice, not by the eare or reading." Strutt(6) says that "this last game

of my acquaintance, one Sir William Keith; the dispute was only for three royals and a half at *tennis,*" Sept. 4 (N.S.), 1661. This passage occurs in a letter, dated Amiens, from Sir R.[ichard] N.[ewport] to Andrew [Newport] in vol. iii. *Trentham Hall MSS.*, 5th Report, p. 147.

(1) Reprint of 1812, pp. 23 and 24.

(2) *Comp.* p. 71, n. (3).

(3) London, 1612, 4to., p. 3.

(4) Printed in the *Court and Times of James I.*

(5) London, 1615, 4to., fol. 109, cap. 8.

(6) *Manners and Customs of the English,* 1776, vol. iii., p. 148.

[*pallone*] was of late years revived by some Italians, and a yard for that purpose made at Pimlico; they called it the *Olympic game*." The same game was again played, a few years ago, by Italians in Regent's Park. (1)

Charles I., while yet Duke of York, (2) began to play Tennis; and he seems to have preserved a fondness for it so long as he had youth and activity. In the *Pell Records* (3) we find, under date December 6, 1610, "By order, to John Webb, master of his Majesty's Tennis plays, the sum of 20*l.* for his attendance in teaching the Duke of York to play at Tennis, now one whole year ended at Michaelmas last, 1610, and for furnishing him with balls, rackets, and other necessaries within the said year. By writ, dated 28th of November, 1610 . . . . 20. 0. 0."

A few years later, we find him still very keenly interested in the game. In the MSS. of the Rev. Francis Hopkinson, LL.D., Malvern Wells, Worcester, a miscellaneous collection, evidently a portion of the Exchequer documents dispersed inadvertently some years ago, the following memorandum occurs: "Sep. 16 [1619 (?)] Messenger to fetch Mr. Clemman to come to His Highness next morning at St. James by 6, in the Tennis Court, to play the match with Sir Thomas Howard."(4) It has already been remarked(5) that, unfortunately, no trace can be found of the St. James' Court, in which the young Prince played on this occasion. At the same time, however, we know that there were fourteen Tennis-courts, beside that one, in London alone: this is proved by the list in the book, kept by the clerk of the works at Petworth (1615), to which allusion has been made above.(6) It is almost certain that the first Court at Petworth was built by the ninth Earl of Northumberland, who was suspected of complicity with Thomas Percy in the Gunpowder Plot. Among the many additions to the place that were made by him, there is little doubt that this was one: and it was natural that, with a view to making it as nearly perfect as possible, he should wish to have the dimensions of the chief Courts in London, which were accordingly taken and noted by his clerk of the works. It is believed that the Court at Petworth has been thrice moved, there being now two places known for many years to the workmen there by the name of "Tennis Crort (*i.e.*, Court);" the grandfather of the present Lord Leconfield, probably, moved it to the place it occupied a few years ago, whence it has been once more removed recently to the place from whence he took it. The following is a faithful transcript of the (1615) Petworth list, only one clerical error being corrected:

Tennis Courts in London, vizt.

Whitehall uncouered(7) Tennis Courte.....	72	foote longe
	18	foote broade
		hiegh
Whitehall couered (7) Courte	78	foote longe
	22	foote broade
	19½	foote hiegh
Sommersett house Tennis courte.....	83	foote longe
	22½	foote broade
Essex house courte	84	foote longe
	22	foote broade
	21	foote heigh
Fetter lane Courte.....	79	foote longe
	19	foote broade
	18	foote heigh
Fleetestreete courte	66	foote longe
	17	foote broade
	17½	foote hiegh

(1) *See* above, p. 12, n.

(2) Created Duke of York in 1604.

(3) Published in *Issues of the Exchequer*, by Frederick Devon, Lond. 1836, 4to., p. 116.

(4) *Reports of Royal Commission on Historical MSS. Appendix to 3rd Report*, p. 265 (60).

(5) P. 65. (6) P. 59.

(7) In the original the words *covered* and *uncovered* are transposed by an obvious error.

Blackfriers courte	75	foote longe
	20	foote broade
	19	foote hiegh
Southampton tennis Courte	78	foote longe
	20	foote broade
	19	foote hiegh
Charterhouse tennis Courte	81	foote longe
	21½	foote broade
	20	foote heigh
Powles chaine tennis courte	55	foote longe
	16	foote broade
	17	foote heigh
Abbchurch lane tennis Courte	72	foote longe
	18	foote broade
	18	foote heigh
St. Lawrence Poutne tennis Courte	61	foote longe
	18	foote broade
	17	footehiegh
Fanchurch streete tennis courte	69	foote longe
	17	foote broade
	17	foote & ½ hiegh
Cruchedfriers tennis Courte	72	foote longe
	17½	foote broade
	18	foote hiegh

There is a place to this day called "Tennis-court," on the south side of Holborn, in Northumberland-court, Old Southampton-buildings, the entrance to which is from Holborn, nearly opposite Gray's-inn-lane; it is much built-up, and nothing remains of the old "Southampton tennis Courte" but the name. Of the Courts in Fenchurch-street and Blackfriars mention has been already made,(1) as also of that at Denmark (or Somerset) House, for the erection of which a piece of ground was demised to a certain Bromfield.(2) This latter appears, according to the list, to have been an open Court, as no measurement of its height is given. It is included again in a grant (3) to the Queen in 1743. The mansion is here called "Denmarke House," but it is the same which was called Somerset House (4) both before and after this date.

The Stuarts had now introduced laxer ideas with regard to games and gambling; and, instead of prohibitions as in former reigns, we find given in 1620 (18 Jac. 1) to Clement Cotterell (5) "for the Term of his Life, sole Power and Authoritie to appoynt, assigne, nominate, and license such Persons as he shall think good to have maintain and keep, within the severall Places hereafter mentioned and not elsewhere, the severall nombers of Bowling Allies, Tennis Courts, and suchlike Places of Honest Recreation, as are likewise in theis Presentes hereafter particularly mentioned, sett down and appoynted . . . . videlicet . . . . within the said Citties of London and Westminster, and in any place or places within two miles of the said citties, fowerteene Tennis Courtes." Here we have a valuable confirmation of the accuracy and completeness of the Petworth list; but it is strange that the Court in St. James' Palace, of which we shall again find more mention presently, was (perhaps as a Royal Court) not included in that list. (6)

(1) Pp. 59 and 64.

(2) *See* above, p. 74.

(3) Appendix XVI.

(4) Or Strond-House. The continuators of Stow's *Survey of London* state that, on Shrove-Tuesday, 1616, Queen Anne having feasted King James at Somerset-House, he then changed its name, and appointed it to be henceforth called Denmark-House (p. 65): *see* also Nichols' *Prog. of K. James*, vol. iii., p. 253. There is a Tennis-court Lane marked (m. 59) on Ogilby and Morgan's large Map of London (1665–7), on the south side of Upper Thames Street, between Brickhill Lane and Friars Alley; but the date of this Court cannot be fixed by any documents at present known to exist. The same may be said of another Court, which seems to have stood on the south side of King-street, Southwark, abutting on the old Marshalsea prison, and about 150 yards south of the site of the Old Tabard, or Talbot, Inn. The name of "Tennis Court" is still preserved there, on the house, No. 56. A comparison of Horwood's Plan of London (1799) with an earlier Map (1769) shows that King-street was made at some date between the two (? 1780), on the site of Axe and Bottle-yard, a cul-de-sac; but whether the Court which gave its name to the present alley was built then or before, does not appear.

(5) Thos. Rymer's *Fœdera*, vol. vii., pt. iii., p. 158.

(6) It is possible, however, that this Court was not built before this time (as the date in the extract from the MS., quoted above, p. 79, is doubtfully 1619); or, if built, then decayed, perhaps, and not rebuilt till 1620. This view is supported by the following passage in *A Courtly Masque: The World tost at Tennis*, by

It is, however, a step in advance when we find Tennis and other games spoken of as "Honest Recreation," a very different description to any used in earlier statutes. The present licence also gives leave "to have maintaine and keep play at Dice and Cardes in Forty Taverns or Ordinaries within the same citties, or two miles thereof, where the same Play may be most conveniently used for the honest and reasonable Recreation of good and civill People, whoe for their Qualitie and Abilitie may lawfully use the Games of Bowling, Tennis, Dice, Cardes, Tables, Nineholes, or *any other game hereafter to be invented.*" This gives a somewhat wide margin to the caterers for the amusement of "good and civill people" in 1620.

It is quite clear that Charles I. did not lose his love of Tennis on ascending the throne, but that he continued to play in the Court at St. James' Palace, where we have seen him already (1619) making an appointment for a match at six in the morning. On the 6th Nov., 1626,(1) a warrant was issued, to pay to Thos. Hooker, Keeper of the Tennis-court at St. James', a sum of 798*l.* 3*s.* 2*d.*, for provision of balls and other necessaries, and for "money lost unto him by his Majesty at Play": and again, on June 8, 1627, an intimation to Lord Treasurer Marlborough of "his Majesty's pleasure that Hooker, the Tennis-court-keeper, be paid."(2) This probably refers to a later bill. (3)

In the same series of Papers there is an interesting account of some "separate examinations" of witnesses, respecting the escape of A. della Valle from the Gatehouse; in the course of one of which it appeared that "one Barsear, a French cook," who had been in the employment of Mr. Gibbons, who keeps "the Tennis-court in the Fields, unto whose house many noblemen resort there and eat," was suspected of having brought into the prison a collier's habit, in which della Valle escaped, and that he had also gone away with him. This is the first mention of Gibbons' Tennis-court in Lincoln's Inn Fields, which afterwards, as a theatre, played a memorable part in the history of English Drama.

An early mention of Tennis at Oxford has already been recorded. (4) That the game was fashionable there in the 17th century appears clearly from a passage in *Micro-cosmo-*

J. Middleton and W. Rowley, 1620, 4to., where, in the *Induction*,

St. James says, "Thou never sawest my new gallery and my Tennis-court, Richmond.
Rich. No, but I heard of it, and from whence it came too.
St. Jam. Why, from whence came it?
Rich. Nay, lawfully derived, from the brick-kilns, as thou didst thyself."

(1) State Papers, Domestic, (2 Car. 1).

(2) *Minute*, Conway's *Letter-book*, p. 269.

(3) Another mention of the King's expenses for Tennis is dated 8th Nov., 1643:—"George Kirk master of His Majesty's robes, applies (to Parliament) for a pass for John Daintrey one of the grooms in the office to go to Oxford with his servant with 4 dozen of gloves which are much wanted by His Majesty, and 4 yds. of taby, 2 ells and ¼ of taffety to be *a tennis-suit*, and 2 pairs of garters and roses with silk buttons and other necessaries for making up of the said suit." This application, though not mentioned in the Journals (of the House of Lords), is endorsed by the clerk "Exped.;" and from the minute-book we learn that, though in open arms against the King, Parliament allowed his master of the robes to send him a *tennis-suit* from London. The entry in the minute-book is, "Ordered that John Daintrey shall have a pass to Oxon with a servant to carry down some things for the King's Majesty" (Appendix to 5th Report of Roy. Comm. on Hist. MSS., pp. 2, 3, 113). The originals are the MSS. of the House of Lords, and are the minute-books, or rough manuscript journal, kept by one of the clerks of the House of Lords. There are also "personal notices of the King (Charles II.), his planting trees in St. James's Park, his *tennis-playing*, and his bathing at Battersea" (5th Report, p. 135). The original notices are in letters, written some months before the Restoration, to be found among the MSS. of the Duke of Sutherland at Trentham Hall, co. Stafford. The particular letter referring to the King's *Tennis-playing* is not given in this Report, but only noticed in the introductory account of the Trentham MSS.

(4) *See* above, p. 63.

graphie (1) (character of "a meere young Gentleman of the Vniuersitie"): "The two markes of his Senioritie, is the bare Veluet of his gowne, and his proficiencie at Tennis, where when hee can once play a Set, he is a Fresh-man no more."

The first mention of Tennis at Cambridge is found in the *Diary and Correspondence* of Dr. John Worthington, (2) who writes, April 3, 1637: "I had a dangerous blow on the eye in the Tennis-court (Cambridge), but I thank God, it was well again." It results from the size of the Tennis-ball, that injuries inflicted by it upon the eye are not generally destructive of that organ, which is shielded from so large an object by the bones of the cheek and brow.

It is not easy to say in what Court (described as *the* Tennis-court) at Cambridge this accident could have happened. A little later, the positions of no less than six Courts at that University can be pointed out.

Of Courts in other parts of the country, two are mentioned in one of the Lansdowne MSS., (3) *A Relation of a Short Survey of 26 Counties, by a Captain and a Lieutenant and an Ancient of the Military Camp in Norwich*, A.D. 1634. One was "A pleasant fayre Tennis-court," which, with "A delightfull large bowling ground, newlie made; curiously contriu'd Fish-Ponds, &c., made up another sweet little City," in the gardens of Sir Arthur Ingram, near York Minster. When Charles I. (4) took up his residence at York in 1641, he spent part of the time in this house, which stood on the site of the present deanery, gardens, &c., adjoining the city-walls. The second was at Woodstock, the existence of which was suspected (5) from some accounts of Henry VII.'s expenses, and the position of which is here fixed as being on that side of the house which faced the town.

The sons of Charles I., meanwhile, followed him in his love of Tennis. Of the younger one, while still Duke of York, there is a portrait, of which Plate 16 is a fac-simile. It occurs in a book entitled "THE TRUE Effigies of our most Illustrious Soveraigne LORD, KING CHARLES QUEENE MARY, with the rest of the Royall *Progenie*. . . . . Printed at *London* for *John Sweeting*, at the signe of the Angell in Pope's Head Alley, 1641." 4to. This book is now extremely scarce. The portrait of the Duke of York, afterwards James II., appears on page 7. He holds in his hand a racket with a very short handle and broad face, *strung diagonally*, as rackets, to that date, seem to have been usually strung. At his back is a part of the Court, perhaps the *dedans*, showing four equi-distant pillars.(6) This gallery, unprotected by any net, is full of spectators. Above, again, is a balustrade, on which lean the figures of some more spectators; and from this it is evident that the Court was uncovered,—perhaps, indeed, it was the open Court at Whitehall. On the prince's left, in the battery, a few inches below the opening of the gallery, or *dedans*, is a hole, apparently about a foot square; and another, of similar size, is behind him on his right, one side of it being on the floor. This latter looks like the *petit trou*,

(1) *Or a peece of the world discovered, in essayes and character* [By J. Earle, Fellow of Merton, Oxford, and afterwards Bishop of Salisbury] Lond. 1628, 12°., 24.

(2) Printed by the Chetham Society, 1847, vol. i., p. 5, from Harl. MS., 7045, p. 71.

(3) *Miscellaneous Historical Traxts*, 213, ff. 320, 342 b.

(4) T. Allen's *History of the County of York*, Lond. 1828–31, 3 vols., 4to., vol. i., p. 463.

(5) *See* above, pp. 60, 61.

(6) Or posts. *See* the plan of the old Court in the Louvre, Plate 3, in which also the *dedans* has four posts, though not there quite equi-distant.

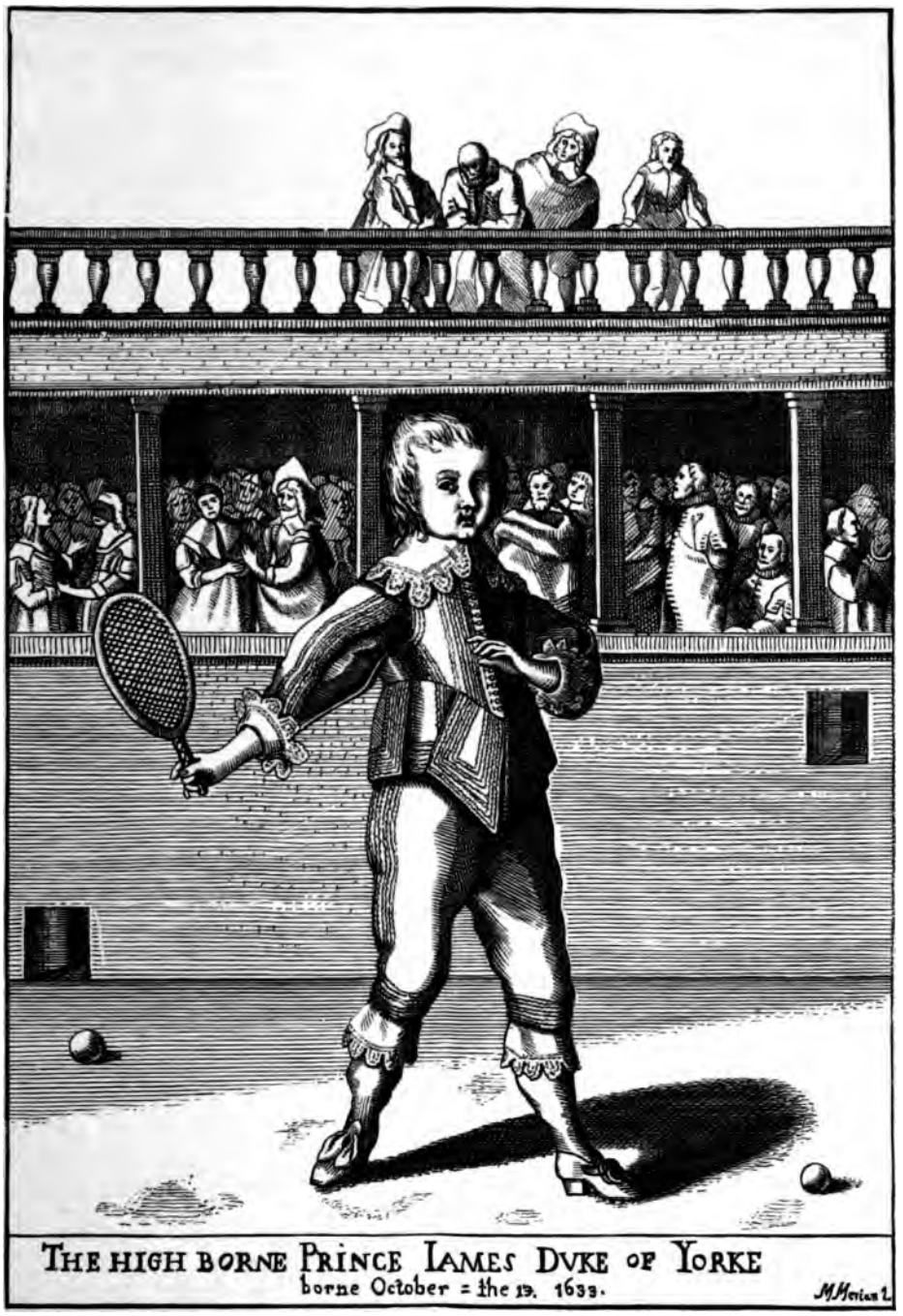

THE HIGH BORNE PRINCE IAMES DVKE OF YORKE
borne October = the 19. 1633.
M. Merian

Plate 16.

described in French Quarré Courts. On the opposite page are sixteen verses, headed "Jacobus Dux Eboracensus" (*sic*), and the following lines, which occur among them, doubtless allude to Tennis:

> He hates dull idlenesse, and loves to bee
> In action, such as fits his high degree:
> He will be stirring in such Exercise,
> As well becomes his yeares, and qualities.

Then follows an account of his life, up to that date. Granger, in the course of his remarks on this print, says, "It is neither a far-fetched, nor an over-strained metaphor, which I shall borrow from the print before me, and call James himself *the tennis-ball of fortune*. If we take a cursory view of his life, we shall find that he was seldom or never at rest." (1)

In the first year of the Commonwealth, we hear again of the St. James' Tennis-court. In the State Papers (Domestic) there is a minute, dated Aug. 13, 1649, of Mr. Hooke's claim to the Tennis-court at St. James' *House*, referred to Mr. Martin, the Earl of Denbigh, Col. Ludlow, and Mr. Holland. In the same series, among the warrants issued by the Council of State, &c., we find the reason of that claim and reference, in a peremptory order, July 27, 1649, to John Hooke, keeper of the Tennis-court, St. James', to deliver up the key of the Court to Col. Thos. Pride, "to enable him to quarter his soldiers there." After this, no further trace of the Court can be found: it was, perhaps, converted into permanent lodgings for soldiers on guard, or into a sort of guard-house, or prison. (2)

We have seen, from Norden's view of the old Court at Windsor, Plate 14, that it was usual to paint the interior faces of the walls of Tennis-courts black in England, as it also was in France. That it continued to be so, is proved by a passage in *An Antidote against Atheisme* (3),

(1) A like figure is employed by J. Howell, in allusion to Frederick, Prince Elector Palatine, "a prince, who, by a hard destiny, became a tennis-ball a long while to the blind Goddesse" (*Dodona's Grove, or, The Vocall Forrest*, 1644, 4to., p. 120); and by Dr. Bramhall, Bishop of Derry, in his *Defence of True Liberty*, 1655, p. 167; "As if a reasonable man were no more than a Tennis-ball, to be tossed to and fro by the Racketts of the second causes." John Hewytt, D.D., uses a similar phrase: "thus like a tennis-ball is poor man racketed from one temptation to another, till at last he hazard eternal ruine" (*Nine Select Sermons*, 1658, Lond., 8vo., p. 60). A double meaning is, perhaps, attached here to the word *hasard*, as in the passage already quoted from Shakspere's *Henry V.* Sir K. Digby also borrows an illustration from the game, which seems to have been now familiar to all from the highest to the lowest, in his *Treatise of Bodies* (At Paris, 1644, Fol. p. 100), where he says, "When a Tennis-ball is strucken by a Rackett, or an arrow is shott from a bow, we plainly see the causes of the motion: namely, the stringes; which first yielding, and then returning with a greater celerity, do cause the missiues to speed so fast to their appointed homes. As soon as the rackett, or bow-string, goe backe and leaue the ball or arrow; why should not they presently fall straight downe to the ground?" and to this question he proceeds to give a reply, more or less satisfactory. So again, John Locke in his *Essay concerning Humane Understanding*, 1690, Fol. (book ii. ch. xxii., § 9, p. 118), "A Tennis-ball, whether in Motion by the stroke of a Racket, or lying still at rest, is not by any one taken to be a *free agent* . . ."; and again (§ 11), speaking of convulsive motions (*chorea Sancti Viti*) . . . "He is not at Liberty in this Action, but under as much Necessity of moving, as a Stone that falls, or a Tennis-ball struck with a Racket." *See* also above, p. 72. Poets and dramatists used the game unsparingly in this way: that we knew; but they were more likely to see it frequently played than were men of graver occupations, and to derive from it images for the expression of their ideas. In 1656, for instance, appeared the first edition, now no longer known to be in existence, of *Fortune's Tennis-ball; or, The most excellent History of Dorastus and Fawnia. Rendred in Delightful English verse, &c., by* S. S., *Gent.* London. It was reprinted in 1672 with the above title, and again by J. O. Halliwell in 1859; and is a metrical version of the novel, *Pandosto, the Triumph of Time*, written by the celebrated Robert Greene in 1588, from which Shakspere took his *Winter's Tale*.

(2) There are two passages in the Trentham MSS. (Appendix to 5th *Report on Historical MSS.*, pp. 152, 166), which describes the seizure of various persons, in Dec. 1657, at the Comb-makers' ordinary, in churches, and in Tennis-courts, and their committal to St. James', on suspicion of complicity in "a plot, and the Scottish King's intention to attempt something from abroad."

(3) 1653, 8vo., p. 95.

by H. Moore, *Fellow of Christ Colledge in Cambridge;* where, in speaking of the perfection of the arrangements of the human eye, under the guidance of Providence, the author says: "The inside of the Uvea is black'd like the wals of a Tennis-court, that the rayes falling upon the Retina may not, by being rebounded thence upon the Uvea, be returned from the Uvea upon the Retina again, for such a repercussion would make the sight more confused." The blacking of Tennis-court-walls must have been the rule, when theological writers knew it so well as to employ it as a simile.

A rude representation of a Tennis-court,—resembling, perhaps, as far as it may be deemed truthful, one of the smaller Courts enumerated in the Petworth list, but very different, of course, from any of the great Royal Courts more frequently mentioned in these Annals,—occurs in the *Orbis Sensualium Pictus* (1), of Komensky, or Comenius; of which Plate 17 is a fac-simile.

The explanation of this, on the opposite page, runs as follows:—

(271)

In a Tennis-Court, 1.	In *Sphæristerio*, 1,
they play	luditur
with a Ball, 2.	*Pilâ*, 2.
which one throweth,	quam alter mittit,
and anotheir taketh,	alter excipit,
& sendeth it back with	& remittit
a Racket; 3.	*Reticulo;* 3.
and that is the sport	idq; est Lusus
of Noble-men	Nobilium
to stir their body	ad cõmotionem corporis.
A winde-ball 4.	*Follis* (pila magna) 4.
being filled with air	aëre distenta
by means of a Ventil,	ope *Epistomii*,
is tossed to and fro	sub dio
with the Fist 5.	*Pugno* 5.
in the open air.	reverberatur.

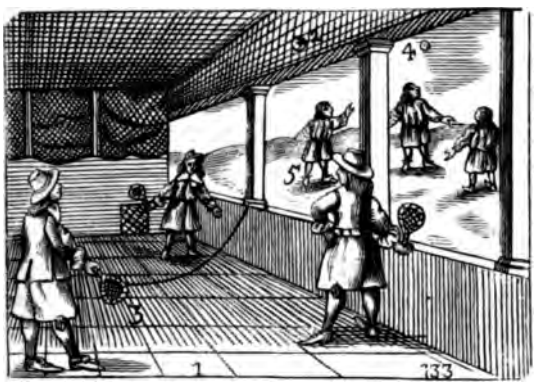
The numerals in the above description correspond and refer to those in the plate. It will be observed that the rackets are strung *diagonally*, as in most of the instances already examined; and, here, in addition, the strings seem to be taken round the wood of the bow, and not, as now, through it. The persons outside the Court are engaged in playing Balloon-ball, then not an uncommon game in England, as has been shown (2) by a quotation from Gervase Markham, 1615.

In the seventeenth century, but later than the Petworth list so often mentioned, there existed two Tennis-courts in, or about, Lincoln's-inn-Fields, which have frequently been confused. They, both of them, became theatres, and their histories may be given here, as briefly and clearly as is possible. Henry Killigrew, having obtained a patent from Charles II. to build a theatre, collected a company of actors from among those who had been dispersed at the breaking out of the civil wars; and, until he could get his theatre in Drury Lane ready for their reception, he had plays for a time at the Red Bull in St. John's-street; but he afterwards converted Gibbons' Tennis-court in Bear-yard, Vere-

(1) Lond. (Jan^y), 1658 (*i.e.* 1659 *New Style*).

(2) *See* above, p. 78; and *see* also p. 76.

CXXXIII.—*Ludus Pilæ.*



TENNIS-PLAY.

Plate 17.

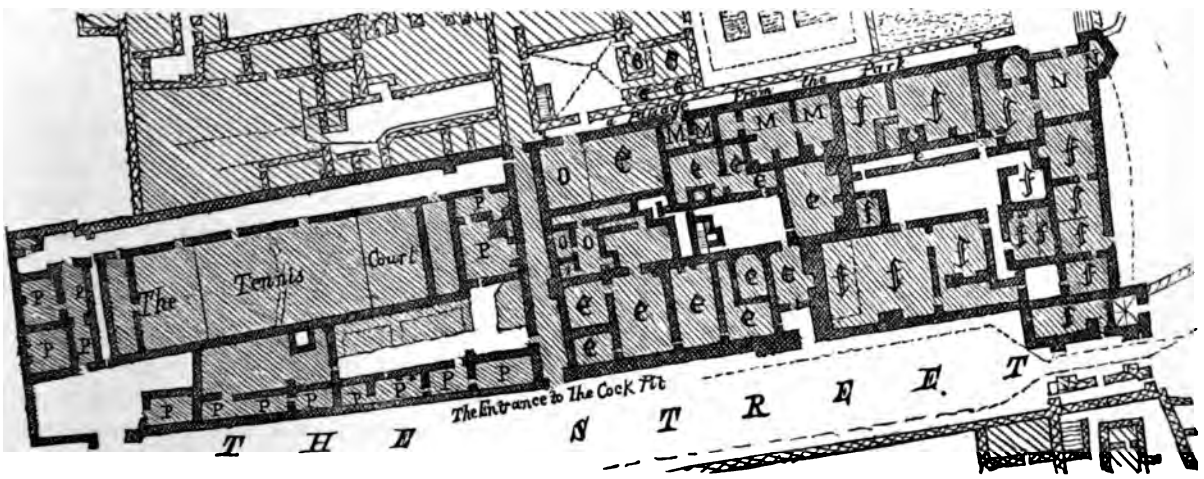


Plate 18.

street, Clare Market, Little Lincoln's-inn-Fields, into a temporary theatre. In this latter, to which allusion has already been made,(1) they began their performances in 1660, the year of the restoration, under the direction of Killigrew, and with the title of "King's Company." Here they continued to play during that, and the two succeeding years, and a part of 1663; they then removed to Drury Lane. How the Court was used from 1663 to 1690 (2), does not appear, except that the poet Ogilby had a lottery of books held there in June, 1668. In 1690 it was again in use for dramatic entertainments, and the Tennis-court was a second time cleared, and a theatre was erected within its walls.

In the meantime, on the north side of Portugal-street, supposed to have been then known as Portugal Row, was built another theatre, called the "Opera," where Handel gave many operas, or, more commonly, the "Duke's," because the actors were sworn-in by the Lord Chamberlain to serve the Duke of York. In 1662, Sir W. Davenant's company migrated from Salisbury Court to this theatre, *near* Lincoln's-inn-Fields, which had also been previously a Tennis-court, and was converted by Sir W. Davenant. It opened with the operatic *Siege of Rhodes*, on which occasion appropriate scenery may be said to have been first used on the English stage. Here also, March 1, 1662, was revived Shakspere's *Romeo and Juliet;* and female characters were first sustained by women. This company remained here until 1671, when they quitted it to return to the renovated theatre in Salisbury Court under the management of the son, Charles Davenant (the father being now dead), and of the famous Betterton, who had been Sir W. Davenant's first actor.

The two companies afterwards came together at Drury Lane, but again fell apart; and in 1695 the "Duke's" company, if its altered composition could still warrant the name, Betterton remaining at its head with Congreve for a partner, again opened the theatre in "Little Lincoln's Inn Fields," which was rebuilt for the purpose, and is described as being in "*the* Tennis-court." Colley Cibber (3) mentions it as "but small and poorly

(1) *See* above, p. 81.

(2) That in 1679 it was, probably, still used as a Tennis-court appears from the following passage in Shadwell's *True Widow* (1679, 4to.), where

Prig ("a coxcomb that never talks or thinks of anything but Dogs, Horses, Hunting, Hawking, Bowls, Tennis, and Gameing; a Rook, a most noisie Jockey") says (Act i., pp. 7, 8.)—. . . "Let's make a match at Tennis to-day. . . . How will that gentleman and you play with *Stanmore*, and I keep his backhand at *Gibbonses?*

"*Bell.*—I do not know his Play.

"*Prigg.*—We'll take a Bisk of you.

"*Bell.*—No, you shan't.

"*Prigg.*—You'r half fifteen better than I to a Grain.

"*Stanm.*—No, that he is not.

"*Prigg.*—I never heard the like in my life; gad, you'll never let me make a reasonable match with you; you beat *Sharper* at a Bisk, and he beats me; what will *Stanmore* and you give *Maggot* and me at *White-hall*, and play the best of your play? hah.

"*Young Maggot.*—I never play, I stay at home and write.

"*Prigg.*—Pish, 'tis all one for that, we'll play with you at a Bisk, and a fault, for twenty pound."

In the same play this passage occurs, later on (Act ii., p. 28) :—

"*Prig.*—Methinks that old Song is very pretty: *My Mistress is a Tennis-Ball, &c.*"

And, again (Act iii., p. 44) :—

"*Carlos.*—I am for you at Tennis.

"*Prig.*—I'll give you a bisk at *Longs* for ten pound."

The "old song," to which an allusion is made above, occurs in *Merry Drollery Compleat*, Lond., 1691, 8vo., p. 60, and is entitled "The Character of a Mistris," in which the poet likens his mistress to a Tennis-ball, among other similes :—

"My mistress is a Tennis-ball,
Compos'd of cotten fine;
She is often struck against the wall,
And banded under-line;
But if you will her mind fulfill,
You must pop her in the hazard still, Fa, la, la."

Long's was, of course, the Whitehall Court, mentioned a little later.

(3) *Apology for his life*, 1756, 2 vols., 8vo., chap. ix., pp. 225–6.

fitted up, within the walls of a Tennis *Quarree* Court, which is of the lesser sort:" and to these causes he ascribes its want of success. It is interesting to find this allusion to the Quarré Court, which must have been common in England, if we may judge by the recorded sizes of old Courts, though specific mention of it is rare; but it is not clear to which Tennis-court theatre in Lincoln's-Inn-Fields this description belongs, nor to which it was that Betterton really returned. Most probably, it was to Gibbons' old Court, which, when Betterton had left it finally, was afterwards used as a carpenter's shop, then as a slaughter-house, &c.; and was destroyed by fire, Sept. 17, 1809. It was originally, as a Tennis-court, under the direction of that Clement Cotterell, groom-porter to James I., of whose license we have had some extracts on a former page (1). The Portugal-street Court stood on the eastern end of the present burial-ground, just at the back of the College of Surgeons, and was subsequently the china-warehouse of Messrs. Spode and Copeland.

It appears from the Lord Chamberlain's Books, now in the Record Office, that on Dec. 24, 1660, Mr. Long was appointed "Marker in his Maties Tennis Courts, on the death of Mr. Timothy Phesaunt"; and on the 14th of the following January "John Dynan ye younger, after the Decease of John Dynan his ffather", was appointed "Rackett Maker." Robert Long continued to fill his office for nine years, and was paid for providing "Battellors long Paulims Shuttlecocks lynes Tennis shoes and also for his Expences and attendance in supervising the Workemen in his Maties Tennis Court at Hampton Court" and elsewhere, and also for "the providing the long paulims after a rate of twenty pence the day the antient settlement when his Matie was prince," on March 14, 1661-2, and on other occasions, too numerous to quote here. About the same time occur several warrants for providing seats covered with velvet, cushions, and other necessaries for the Court at Hampton Court, where the King often played. (2)

Charles II. does not, however, seem to have been content with the old Tennis-courts which he found at the Restoration. As early as 1662 he set to work to build a new one at Whitehall.(3) Long, the marker, was sent down on two occasions to Hampton Court to take the dimensions of that old Court; and he was paid, during a period of 572 days, from June 22, 1662, to Dec. 25, 1663, for his services "in superviseinge & orderinge the workemen at the New tennis Court nere the Cockpitt." We may, therefore, take it for granted that this was a reproduction of the old Court at Hampton Court.

In the Diary of Samuel Pepys, on July 26, 1662, that amusing author says: "Here I find that my Lord [Sandwich] hath lost the garden to his lodgings, and that it is turning into a tennis-court;" and in a *Book of Warrants*, 1660-3, during the Lord Chamberlainship of Edward Earl of Manchester, a warrant occurs, Dec. 30, 1662, "to provide and deliver to Capt. Cook, Master of his Maties court at Whitehall . . . . two chayres(4) of two foot and an halfe wide in the seat one footstoole two velvett cushions, one velvett Carpett with gold fringe . . . .

(1) *See* p. 80.

(2) A letter from Stephen Charlton to Sir R. Leveson (Trentham Hall MSS.—Appendix to 5th *Report on Hist. MSS.*), dated Jan. 21, 1660-1, London, tells us, "The King is in very good health and goes to Hampton Court often, and back again the same day, but very private; most of his exercise is the Tennis-court in the morning, when he doth not ride abroad; and when he doth ride abroad he is on horseback by break of day, and most commonly back before noon."

(3) This was commonly called *Long's; see* above, p. 85, n. (2).

(4) A similar provision of black baize and two "chayres of estate" was again made towards the end of 1663.

Curtayne cloathes for the Tennis Court sixty yards of each side in length and six yards of each side deepe in breadth, a corde, and Tarpaulin to goe round the court on the outside and black Bayes (baize) (1) for the ends of the Court." It was further arranged that Long should have his lodging in the same building, so that he might always be at hand when required for his attendance on the king: and, accordingly, a bed, bedding, and all necessaries were provided for him at the Tennis-court by a warrant dated March 26, 1663.

All, however, did not go quite smoothly with the building. On June 24, 1663, Pepys notes: "This day I observed the house, which I took to be the new Tennis-court, newly built next my Lord's lodgings, to be fallen down by the badness of the foundation or slight working, which my cozen Roger and his discontented party cry out upon, as an example how the King's worke is done. It hath beaten down a good deal of my Lord's lodgings, and had like to have killed Mrs. Sarah, she having but newly gone out of it." The Court was, however eventually built, as appears from a document to be quoted ere long, by this said Captain Cooke, assisted by Long the marker: it stood on the piece of ground called the Brake, and is clearly shown in the *Survey & Ground Plot of the Royal Palace of Whitehall A°.D.* 1680, *Survey'd by* Jn°. Fisher, *Drawn and Publish'd by* G. Vertue, *An°. Dom.* 1747.(2) Of the part of this plan which includes the Tennis-court and some adjacent buildings, Plate 18 is a fac-simile. The Tennis-court is clearly shown here, and even the net, hanging in a curved line across it, is also indicated; and the *doors* also, and a corridor at each end. The letters on the plan correspond with letters which are thus explained on a marginal table: ℓ, Lodgings belonging to the Duke of Monmouth; ℳ, Lodgings belonging to the Duke of Ormond; M, Countess of Castlemaine's kitchen; N, Col. Darcy's; O, Sr. Philip Killigrew; and P, Capt. Cooke. The latter, as Master of the Tennis-court, naturally had apartments adjacent to, and surrounding, it: and we may fairly suppose that the same rooms were occupied by succeeding masters. Of the Duke of Monmouth's Lodgings more must be said presently. The Cock-pit, built, as we have seen, by Henry VIII., lay a little beyond, towards the north-west; the Tilt-yard was eastwards, and its site is now partly covered by the Horse Guards.

In this new Court, therefore, about the end of 1663, Charles II. began to play. Pepys says (Dec. 28th), "walking through Whitehall, I heard the King was gone to play at Tennis, so I down to the new Tennis-court, and saw him and Sir Arthur Slingsby play against my Lord of Suffolke and my Lord Chesterfield. The King beat three, and lost two sets, they all, and he particularly, playing well, I thought." On the 4th of the following January (1664) the same writer went "To the Tennis Court, and there saw the King play at tennis and others; but to see how the King's play was extolled, without any cause at all, was a loathsome sight, though sometimes, indeed, he did play very well, and deserved to be commended: but such open flattery is beastly. Afterwards to St. James's Park, seeing people play at Pell Mell, &c. . . ," which seems to have been a relief to honest Pepys, who, in some respects at least, was too good for his time. On the 11th again, he went "to the Tennis Court till noon, and there saw several great matches played."

On April 20, 1663, Pepys notes, "This day the little Duke of Monmouth was marryed at White Hall, in the King's chamber; and to-night is a great supper and dancing at his lodgings,

(1) *See* p. 86, n. (4).

(2) Br. Museum ⁞⁞⁞⁞, an ob. fol. plan.

near Charing Cross. I observed his coate [of arms] at the tail of his coach; he gives the arms of England, Scotland, and France, quartered upon some other fields, but what it is that speaks his being a bastard I know not." For this august personage, after his marriage, a suitable lodging was to be found, in lieu of his former apartments "near Charing Cross;" and, accordingly, we find,(1) under date of June 1664, certain "charges in doing diuers Workes, in making lodgings in the old Tennis Court at Whitehall for ye Duke of Monmouth."(2) In July further "Workes and Reparations" were executed there, in external and internal fitting, finishing, and painting.(3) In the State Papers (4) occurs again a "warrant to pay to Hugh May, paymaster of the works . . . , 300*l.* for repairs of the Duke of Monmouth's lodgings, in the Tennis Court, near Westminster." The importance of all this to our present inquiry is, that it fixes the position of the old Tennis-court, built by Henry VIII., converted by Charles II. into lodgings for the Duke of Monmouth, and marked *e* on the plan, Plate 18. (5)

The Court at Hampton Court was not neglected meanwhile: canvas curtains, nets, &c., were constantly supplied, showing that it was in frequent use, while the new Court at Whitehall was also in full play. (6)

On Sept. 2, 1667, Pepys once more visits the latter Court: "From him," he says, "I went to see a great match at tennis, between Prince Rupert and one Captain Cooke [the master of the Court], against Bab May (7) and the elder Chichly; where the King was, and Court; and it seems they are the best players at tennis in the nation. But this puts me in mind of what I observed in the morning, that the King, playing at tennis, had a steele-yard carried to him, and I was told it was to weigh him after he had done playing; and at noon Mr. Ashburnham told me that it is only the King's curiosity, which he usually hath of weighing himself before and after his play, to see how much he loses in weight by playing: and this day he lost 4½lb."

On Nov. 29, 1669, "Robert Long ye younger, marker at Tennis and keeper of ye Long Paulims in order without ffee" was appointed "to commence in ordinary with ffee upon ye first avoydance or decease of his ffather"; and he, accordingly, came "in wayting after

(1) Harl. MSS. 1618, fol. 224.

(2) Carpenters, Plaisterers, Labourers, Mr Streeter "Serjant Paint^r," a Locksmith, and a Master Glazier, were employed on the work, the cost of which then amounted to "Totall . . . clxi*l.* vij*s.* x*d.*"

(3) The amount of the charge being viij*l.* xj*s.* iij*d.*

(4) Domestic, vol. cxxxvi. p. 38, 1665, Nov. 1.

(5) In the same rich mine, from which I have already quoted (*State Papers, Dom.*, 1650, May 31), we find, in a minute of the Day's Proceedings of the Council of State, an order to Mr. Carter, Surveyor-general, to finish the buildings he had begun, in lieu of some sheds pulled down, belonging to the Tennis-courts, "for the better accommodation of Lord Grey." This, again, applies to the old Court at Whitehall.

(6) "His Majesty's only recreation as yet is at Tennis (at Whitehall) by 5 o'clock in the morning for an hour or two" (Letter from S. Charlton to Sir R. Leveson, Trentham Hall MSS. Appendix to 5th *Report on Hist. MSS.*). In the Lord Chamberlain's Wardrobe-accounts, there is "a warrant to provide & deliver unto Robt. Long, his Maties Marker at Tennis, good & sufficient curtaines . . . & also good & sufficient netts, for his Maties Tennis Court at Whitehall, 20th day of January, 1667-8": and again, on the same day "a warrant to pay unto Robert Long his Maties Marker at Tennis & keeper of the Long paulmes the sum of forty-five pounds one shilling & three pence . . . for one yeare and a halfe from Midsum^r. 1666 to Xmas 1667, at ye rate of twenty pence per diem." Robert Long was always in attendance also at Hampton Court when his services were required in the Tennis-court during the king's residence there. On these occasions, all his expenses were charged; such as horse-hire, &c. The above was his unvarying salary from 1660 to 1669. In 1664, however, an arrangement was made to pay over a portion of this salary to Thomas Berry, to whom he was indebted 200*l.*, until the claim was satisfied.

(7) "Baptist May was privy purse to Charles II. and of singular service to him in his private pleasures. He was generally of the number of those select and facetious parties which enlivened the evenings of the King in the apartments of his mistresses" (Granger, vol. iv., p. 186): *see* also *Athen. Oxon*, 2 vols. Fol., Lond., 1721, vol. 2, col. 1039; and *The Continuation of Lord Clarendon's Life*, Fol., Oxon., 1758, pp. 338, 355, 438, &c.

the avoydance of his ffather." Abundant evidence is here given of the continued use of the *longue paulme*, which seems, in fact, not to have fallen out of fashion much before the present century.

Cosmo the Third, Grand Duke of Tuscany, in his *Travels through England, During the reign of King Charles the Second*,(1) gives us, among his many graphic sketches of the time and its manners, the following record of Tennis in the country, in 1669: "After dinner the King, with the Duke [of York] and Prince Robert,(2) went on horseback, to a place at a little distance from Newmarket, and amused themselves with the game of tennis." Charles appears to have been very fond of it: not content with the old Court at Whitehall (the Brake, as it was called), he built a new Court there, as we have seen, and restored the old one at Hampton Court.(3)

Piccadilly Hall, a very celebrated house, was built by Robert Baker, in the "fields behind the Mews" leased to him by St. Martin's Parish, and sold by his widow to Col. Panton, who built Panton-square and Panton-street. Lord Clarendon (4) speaks of "Mr. Hyde going to a place called Piccadilly, which was a fair house for entertainment and gaming:" this house, with its gravel-walks and bowling-greens, extended from the corner of Windmill-street and the site of Panton-square, as shown on Porter and Faithorne's Map, 1658. Sir John Suckling, the poet, was one of the *habitués*; and Aubrey(5) remembered Suckling's "sisters coming to the Peccadillo bowling-green, crying, for the feare he should lose all [their] portions." The house was pulled down about 1685: a Tennis-court at the back of it remained almost to our time; and this will be mentioned presently.

At the north-east end of the Haymarket stood the Gaming-house, described by Garrard, in a letter to Lord Strafford in 1635, as "a new Spring Gardens, erected in the fields beyond the Mews." It was built by the Earl of Pembroke's barber,—Shaver's Hall, as it was usually called,—and it, too, had its Tennis-court, the walls of which are still standing on the south side of James-street, Haymarket. James-street runs below, and parallel with, Panton-street; and in this Court Charles, with his brother the Duke of York, used frequently to play their favourite game. There were, indeed, formerly two Courts here, but within the memory of "the oldest inhabitant" there has been no play in the second, which for some years was used for storing the scenery of the King's Theatre. The house, No. 17, at the south-western corner of James-street and the Haymarket, is said to be that through which the royal brothers used to pass on their way to the Tennis-court. Phil. Porter, a spendthrift of the Restoration, laments his separation from the pleasures of London life,

(1) Translated from the Italian manuscript in the Laurentian Library at Florence by Count L. Magalotti (London, 1821, 4to., p. 208).

(2) *i.e.*, Rupert.

(3) In a book of Warrants (Ld. Chamberlain's, R.O.), under date Aug. 16, 1672, p. 439, we find, "These are to certify unto you his Maties pleasure that you provide and deliver . . . . . unto Thomas Cook Esqr. Master of his Maties Tennis Courts such a proporcōn of netts curtaynes and lynes for his Maties tennis Court at Hampton Court as Mr Cook shall inform y^r L^dpp shall be necessary and convenient for his Maties service."

By a similar warrant, "his Maties Red Damask Tennis Court Bedd with all things thereunto belonging" was made over to the Duke of Monmouth in September 1673; and on April 24, 1674, "his Maties field Bed which is at ye Tennis Court, with all its furniture, was sent on board his Maties yacht at Woolidge," to be returned after the completion of his Maties voyage in his yacht.

(4) *History of the Rebellion*, Oxon. 1849, 8vo., 7 vols., vol. i., p. 338 (161).

(5) *Letters written by Eminent Persons in the 17th and 18th Centuries, to which are added Hearne's Journey to Reading, etc., and Lives of Eminent Men from the Originals in the Bodleian Library and Ashmolean Museum*, by John Aubrey, Esq., 3 vols., London, 1813, 8vo., vol. ii., part ii., p. 545 (note) [*Lives of Eminent Men*].

and expressly mentions this Court among them in his *Wit and Drollery*;(1) he says, in his *Farewell*, the Second Part:—

> Farewel my dearest Piccadilly,
> Notorious for great Dinners;
> Oh what a Tennis-Court was there!
> Alas! Too good for Sinners.

This capital old Court was only closed in 1866. With convenience of situation it united great excellence, not only in its proportions, but also in the materials of which it was built, the stone of the floor having, as tradition says, been specially brought from Germany.(2) It was a kind of hard sandstone, which took a good polish, and was very *quick* in play. The walls, faced with stucco, without being too rough, yet gave the ball off at a very different and preferable angle to that at which it rather glances than rebounds from the shining walls of later Courts. This peculiarity counterbalanced to a large extent the greater width of the Court, as compared with that of Paris, and of all the Courts built after that model; while, at the same time, it gave scope for freer play and facility for the beautiful and characteristic tennis-stroke, from corner to corner of the Court diagonally, instead of the straight *drive*, borrowed from the game of Rackets, which is ugly in itself, and ineffective where short chases are the object. When the Court was closed, the floor was sold to Lord Warwick; but, polished and worn, as it was, by the feet of players during nearly two centuries, scarcely a stone of it could be raised without being cracked, if not broken to pieces; so thin had it become. The building is now the warehouse of an army-clothier. The walls are still standing; and on that which faces the street, a carved tablet remains, bearing the inscription, JAMES STREET, 1673. It is a pity that this old Court, dark as it was in winter, and with any other faults that it had, was allowed to become disused for Tennis; and it is scarcely too much to say that, if a proper appeal had been made to them, English Tennis-players would have taken it into their own hands, and would have saved from profanation an interesting relic, which was, at the same time, an admirable Court.(3)

In 1675 (16 Car. II., c. 7), an Act was passed, very different from the repressive statutes which we have noted in earlier reigns, and called "An Acte against deceitfull disorderly & excessive Gaming." (4)

Undoubtedly Charles II. introduced a civilised and elegant mode of life into English society, which before was very rough and uncouth in its ways: but in some respects he carried this refinement too far, and scandalised such sober men as Evelyn.(5)

(1) *Jovial Poems*, London, 1682, 12mo., p. 38.

(2) Perhaps, indeed, from the celebrated *Carrières des Vosges*, near Saverne, Alsace.

(3) There was, however, no ground for calling this, as it has sometimes been called, the "Royal Court" in the Haymarket; it was not built by the king, nor was it "Royal" rather than any other Court in which Charles, or any other king, happened to play.

(4) *See* Appendix XVII.

(5) An illustration of the luxury he brought even into the Tennis-court is afforded by another entry (p. 533) in the same Book of Warrants, cited above, under the heading, "Tennis Court Sweetes. . . . These are to require you to deliver unto Capt. Thomas Cook Master of his Maties Tennis Courts such sweet powders and perfumes from tyme to tyme as shall be necessary for his Maties Bed-chamber at the Tennis Court and this shall be your warrant before men . . . this 12 day of ffebruary 1676."

Robert Long, the younger, mentioned above (p. 88), continued to be the king's marker all this time, at the same wages as his father had received, until 1676, when he died. On July 18th of that year several warrants were signed for payment to his widow of sundry sums of money due for salary at various dates between Christmas 1663 and Christmas 1670, the

There was now, moreover, no lack of Royal Courts. The old Court at Windsor in which Henry VII. and Henry VIII. had played, was standing, as has been shown, as late as 1672; but it had never been covered, and by this time was probably unfit for good and skilful play. Among the Treasury Papers, preserved in the Record Office, are the accounts, &c., of the Surveyor General of Woods and Forests; and these give, as one of the receipts of 1676, the following: "Received of Mr. Topham by order of King Charles the Second for a peice of ground sould to his Matie called Old Hawes to erect a Tennis Court. . .60 . 00 . 00." This new Court seems to have been built within the grounds of St. Alban's Lodge, or close to that house, in which Nell Gwyn lived, and where the first Duke of St. Albans, afterwards governor of the castle, was born. The house, with the adjacent Tennis-court, is shown in L. Knyff's view, engraved by I. Kip, and published in the work entitled *Great Britain*, or *Nouveau Théâtre de la Grande Bretagne*,(1) and of that part of the print which shows the Tennis-court Plate 19 is a facsimile. Pursuing the history of this Court a little further, we find among the disbursements, in the same accounts quoted above, "October 13, paid for a box to present the writings of Old Hawes to his Matie." This was the title, doubtless, of the land on which the Court was built.(2) Here, then, the king played frequently, as well as at Whitehall and in James-street, Haymarket. In one of the Harl. MSS.(3) the following entries show that he had not in 1679 lost his taste for the game:—

	Making a Paire of Tennis drawers	xxx*d.*
	1 Ell of Taffata for Tennis drawers	xii*s.* vi*d.*
(f. 6^b)	1 Ell of Taffata for Tennis drawers	xii*s.* vi*d.*
(f. 19^b)	To John Pate for Shoos Goloshoes tennis shoos Slippers & Bootes	lxxxxiij*l.* x*s.* . .

The last is, no doubt, an enormous item; but we cannot tell how much of it was due to Tennis. It is, however, sufficiently clear from all this that Charles played Tennis constantly, and until within but a short time of his death.

A curious custom, meanwhile, seems to have prevailed "in some parts of England," in accordance with which, "when a maid is married in a Parish, her associates require Ball-money of the Bride, towards the support of their future Ball-playing, and for reparation of the loss of one of their Play-fellows."(4) This, however, relates to a very different form of Tennis from that sumptuous game of which we have latterly been noticing the details.

When James II.,—who, as Duke of York, had been another constant Tennis-player,—came to the throne in 1685, Captain Cooke retained his office and perquisites; and we find him receiving by warrant, June 17, the "Bed, Bedding, &c., belonging to ye Bed which his late

"former warrants for ye same service at those tymes being said to be lost."

A new bed also, "to be somewhat larger than the other," was ordered for the king at the Tennis-court, Whitehall; and the former one was given, as his perquisite, "with all things thereto belonginge," to Capt. Cooke.

(1) Londres, 1708, Fol.

(2) It was furnished with curtains, nets, lines, black hair-cloth (for the end walls, above the play line), &c., exactly in the same manner as the Courts at Whitehall and Hampton Court, and also with "andyrons tongs," and other necessaries, as appears by warrants dated May 5, 1678, and June 30, 1679. The *Secret Service payments* of Charles II., 1685, contain the following: "To Francis Churchman for materials by him supplied and work performed at the Tennis Court at Windsor, in the year 1683...206 . 17 . 8 ." This Court was still existing as late, at least, as 1742; for it appears (marked 8) on a plan, preserved in the Print Room, Br. Museum, "Engrav'd by J. Pine. Publish'd by W. Collier at Eton 1742. Sold by J. Pine engraver in Old Bond St^t." On its site the Queen's Lodge was built by George III. in 1782, where now stand the Queen's Mews.

(3) 6271, f. 6, *Payments of the Wardrobe.*

(4) T. Blount's *Glossographia*, Lond., 1681, 8vo. The above does not occur in the Edition of 1661.

Matie used to lye in at ye Tennis Court at Whitehall." But James had Monmouth's rebellion to occupy his attention, as well as other troubles of his own promoting. After this, little leisure was allowed him for Tennis; for William of Orange arrived, and James quitted England for ever. Kindly received by Louis XIV. he fixed his residence at St. Germain, a palace to which, as we know, a Tennis-court was attached. (See Plate 8).

In 1675, a fine set of views of Oxford was published, and another of Cambridge in 1688, each furnished with a good plan of the town, the whole engraved by David Loggan. The plan of Oxford, which, like that of Agas and many others, was a plan and bird's eye view combined, is taken from a point of view on the north: it shews clearly a Tennis-court, standing due east and west, immediately behind University College, with an approach running due north from Merton-street,—exactly where a Tennis-court still stands. Another appears, standing due north and south, as it still did within the memory of the present generation, at the back of the houses on the west side of Oriel-street, and immediately behind the Peckwater of Christ Church. Neither of these is named on the plan. They do not appear on Agas' Map (1578).(1)

On the plan of Cambridge, five Courts (all marked 39) are found. One of these stood in Penny-farthing-lane, which ran out of Trumpington-street, and just behind St. Botolph's Church. Another was on the plot of ground called *Christ's Piece*, at the back of Christ's College. A third stood due east and west, immediately behind Emmanuel College. A fourth lay due east and west, immediately behind Pembroke College, and abutting on Tennis-court-lane, to which it gave its name. The fifth was attached to Peterhouse. A sixth, belonging to St. John's, and built on the further side of the river, though not numbered like the others, is also figured on the plan. The second, third, and sixth of these are shown in the views of the colleges, the last appearing in two of these views.(2)

The beginning of the next reign saw troublous times, but Tennis does not seem to have languished. About this time, Captain Cooke appears to have lost or resigned, but perhaps only temporarily, his place as master of the Tennis-courts; for on Nov. 15, 1688, another person was appointed, but with certain reservations, to the post he had occupied. A document of some importance has come to light, being neither more nor less than the original Letters patent, or Grant of the said office to Henry Villiers, *during the lifetime of Captain Cooke.*(3) The name

(1) Sphæristeria are shown, attached to two Oxford Colleges, Magdalen and New, on ground-plans in Williams' *Oxonia Depicta* (1732). These are, however, not Tennis-courts but Bowling-greens, as appears from their shape and also from the bird's-eye views of the Colleges.

(2) I can find none of these indicated on the unique map (in Caius' *Historia Cantabrigiensis Academiæ*, King's Library, Br. Mus.), engraved by Richard Lyne, Lond., 1574. The oldest Tennis-court now existing at Cambridge is said to have been built, or rebuilt, in 1734. It stands in Tennis-court-road, and is the same as the fourth of the Courts mentioned above. Two more Courts have been built at Cambridge in recent times, which will be mentioned later in these Annals.

(3) This is couched in the following terms (repetitions, &c., omitted): "WILLIAM & MARY By the Grace of God King and Queene of England Scotland ffrance and Ireland. . . To ALL to whome these presents shall come Greeting KNOW YEE that Wee of Our especiall Grace certaine knowledge and meer mocōn Have given and granted. . . . . unto Our Trusty and Welbeloved Henry Villiers Esquier the Office or Place of Master of Our Tennis Courts and Tennis Plays at Whitehall Hampton Court and elsewhere built and to be built for Our Royall Disport and Recreation within this Our Kingdome of England And him the said Henry Villiers Master of Our Tennis Courts and Tennis Plays aforesaid Wee doe for Us Our Heires and Successors make constitute and appoint by these presents Except and reserved out of this present Grant all that Tennis Court with the appurtenances and other the Buildings there situate on a parcell of ground called the Brake adjoyning to the Cockpitt within Our Palace of Westminster built by Thomas Cooke Esquier and by his late Majesty King Charles the Second in the Twenty Seaventh yeare of his Reigne granted to Charles Cornwallis

Plate 19.

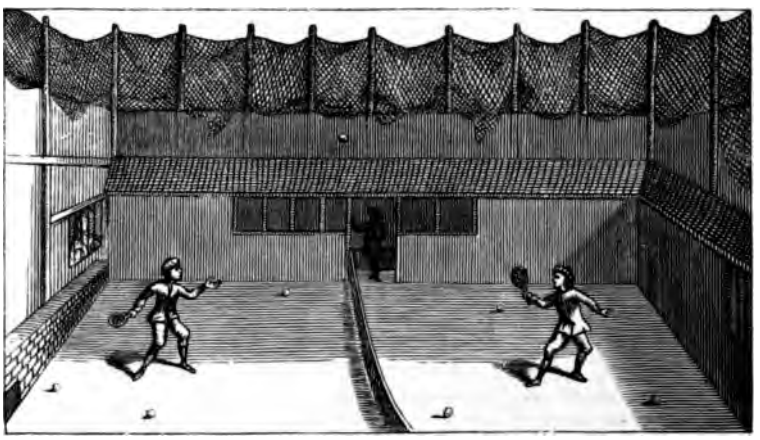


Plate 20.

of Henry Villiers appears accordingly in several of the Lord Chamberlain's Books, as holding this place; but, though appointed at the date mentioned above, he was not "sworn-in" till April 11, 1692. In a subsequent book, his name is erased and that of Captain Cooke, during whose lifetime he seems to have died, is reinstated in its place, at the same salary. Cooke remained in the enjoyment of the post until his death; for on Aug. 23, 1698, we find Horatio Moore appointed and "sworn-in, in ye room of Capt. Cook deceased, having ye reversion by patent from K. Charles 2^d^," at the usual salary of 132*l* 3*s*. 4*d*.(1)

In 1701 appeared a little book, called *Memoires de M. le Marquis de Montbrun*,(2) written by Sandras des Courtils, which is not more generally edifying than any other of those fictitious memoirs which were the fashionable novels of that century. For Tennis-players, however, it has some little value. Professing to be the autobiography of an illegitimate scion of a noble French family, who came over to England in search partly of adventure, but chiefly of money, it follows step by step the advances which he makes to the much-desired position of wealth and consideration, which he at last attains. Once rich and honoured, he is acknowledged by his real father, the Duc de Bellegarde, who had always refused to recognise him while poor and obscure; and society is satisfied. Two circumstances tend, however, to spoil the moral of the tale; the first being the father's urgent need of money, which brings about his tardy acknowledgment of his son; the other, the means by which the riches of the latter had been acquired. When Montbrun left France, he took with him one of the best Tennis-markers of Paris, disguised as his valet; and, by dint of concealing his own excellence at the game, by introducing this valet as his *second*, in the light of a person very little, if at all, a better player than himself, and by other contrivances, worthy of the most consummate *chevalier d'industrie*, he in a very short time succeeded in completely ruining his principal antagonist, a certain "Comte de Nortampton," as well as winning large sums of money from the frequenters of the *dedans*. Plate 20 is a facsimile of a view given (3) of the interior of what is here called "le jeu de paume *commun jardin*" (= *Covent Garden*?), in which the fascinating hero of these adventures is represented, practising with his supposed valet, while both of them affect to play very clumsily, for the mystification of "le Comte de Nortampton," who is concealed behind a thick netting of wire, but whom they have perceived and recognised, in spite of the female attire in which he is disguised. This story is extremely uninteresting; but not so the view of the interior of the Tennis-court, which is evidently one of the kind that was called *Quarré*, and uncovered. The mode of erecting nets (4) above the walls on every side, to

Esquier for Twenty One yeares To HAVE hold exercise and enjoy the said Office . . . to the said Henry Villiers by himself or his sufficient Deputy or Deputies for and during the naturall life of Thomas Cooke Gent who formerly enjoyed the same Together with all Rights Profitts Priviledges Perquisites and Advantages to the said Office belonging or in any wise apperteyning in as full and ample manner as the said Thomas Cooke or any other hath formerly held and enjoyed the same AND FURTHER . . . . wee have given and granted . . . . unto the said Henry Villiers . . . for the exerciseing of the said Office or Place the severall ffees of Eight pence per diem and One Hundred and Twenty Pounds per Annū of Lawfull Money of England . . . from the ffeast of the Annunciacoōn of the Blessed Virgin Mary last past before the Date hereof for and during the naturall Life of the said Thomas Cooke The same to be paid out of Our Treasure at the Recipt of Our Echequer at Westminster . . . at the ffour most usuall ffeasts or Termes in the yeare that is to say . . . by even and equall Porcōns The first payment thereof to be imediately made for the Quarter ended at the ffeast of Saint John the Baptist last past . . . IN WITNESSE whereof Wee have caused these Our Letters to be made Patents WITNESSE Ourselves at Westminster the ffiveteenth Day of November in the ffirst year of Our Reigne.

By Writt of Privy Seale
(signed) Pigott."

(1) Ld. Chamberlain's Books, R.O.
(2) Amst., 12mo. (3) P. 149.
(4) The distinctive appearance, from the outside, of the nets which surmounted the walls of such Courts as

prevent balls from flying over, is clearly shown. The *cord* (as usual then) has no net attached to it, but only a sort of fringe. The marker stands at a door, nearly in the middle of the length of the Court; but, including that door, there are only three gallery-divisions on that side of the line, while there are four on the other side. Running along the end-wall, on the service-side, is a very peculiarly-built thickening of the wall, seeming to be a sort of horizontal but flat-topped tambour, and containing a *petit trou* in the fore-hand corner. This is, I think, unique among representations of Tennis-courts. One more peculiarity is the *diagonal* stringing of the rackets, the latest instance of this (1701) with which I have hitherto met: in 1632, as we see from Hulpeau's frontispiece, they were already strung nearly as now.

A visit of Betterton's company to Oxford in 1703 gave rise to a satire, called *The Players turn'd Academicks: or, A Description (in Merry Metre) of their Translation from the Theatre in Little Lincoln's-Inn-Fields,* to the *Tennis-Court in Oxford. with a Preface Relating to the Proceedings of the University the last Act, &c.*(1) The players seem to have only wandered from one Tennis-court to another; for, as the theatre at Oxford was now temporarily in the Tennis-court, so had their own theatre in London been originally devoted to the same use.

Horatio Moore, appointed master of the Tennis-court in 1698, held that office during nearly ten years. In the Lord Chamberlain's Books, the appointment occurs, on Feb. 9th, 1707-8, "of Thom^s. Chaplin, Esqre. upon the decease of Horatio Moore, Esq.," at the usual salary of 132*l.* 3*s.* 4*d.* The original document is in the form of "A grant unto Thomas Chaplin of the Office of Master or Keeper of the Tennis-court(2) near the Cock-pit in Whitehall, and all other Tennis-courts which Horatio Moore, Esq. deceased lately enjoyed, with the buildings and appurtenances thereunto belonging, during her Majesty's pleasure (except the grounds, building, and lodgings adjoining to the same Tennis-court near the Cock-pit, which are now enjoyed by the Duke of Montague and Earl of Rochester, or either of them), with the fees of eightpence *per diem*, and 120*l.* *per annum*, payable quarterly, out of the exchequer," &c.; but it is dated as late as June 10, 1708. Mr. Chaplin was re-appointed in the next reign, Jan., 1715.(3)

Two years later, a new "Acte for the better preventing of excessive and deceitful Gaming" was passed (9 Anne, c. 19), only differing from previous acts of the same kind in the severity

this is duly noted by that amusing and observant writer, Ned Ward, in his *London Spy*, 1704, part viii., p. 195. "From the Palace-Yard," he there relates, "we mov'd on Progressively, till we came to the Tennis-Court, but could not for my Life imagine what place that could be, hung round with such a deal of Net-work; at last, thinks I, I have heard of such a place as a Plot-Office: I fancy this must be it, and those are the Projectors Nets to catch such *Jacobite Fools* who have no more wit than to be drawn into the design. But however, not well satisfied with my own Notion, I thought it proper to enquire of my Friend, before I told him of my Sentiments, lest thro' an Innocent mistake I should give him just occasion to Laugh at my Ignorance; and he inform'd me 'twas a Conveniency Built for the Noble Game of Tennis, a very Delightful Exercise, much us'd by Persons of Quality; and is attended with these extraordinary many good Properties, it is very Healthful to him that plays at it, and is very Profitable to him that keeps it. And rightly considered, it is a good Emblem of the World: As thus: The Gamesters are the Great Men, the Rackets are the Laws, which they hold fast in their Hands, and the Balls are we little Mortals, which they bandy backwards or forwards from one to 'tother, as their own Will and Pleasure directs 'em." *See* above, pp. 57, 72, 83, 85 n., for similar use of *racket, bandy, &c.*

(1) London, Fol., 1703 (Br. Museum $\frac{11795}{2}$. k.). Betterton spoke the prologue on this occasion.

(2) This does not seem to have been burnt in the fire of 1691, nor in that of 1697, which consumed nearly all but the Banqueting-house; but the Cockpit was, after the second fire, converted into the Privy Council Office. The Treasury minutes, *circa* 1780, were still headed "Cockpit." The Council-chamber of Soane's building occupied the site of this Royal Court, which is mentioned in these appointments of masters as late as 1791.

(3) Auditor's Records, R. O. vol. 16, p. 282.

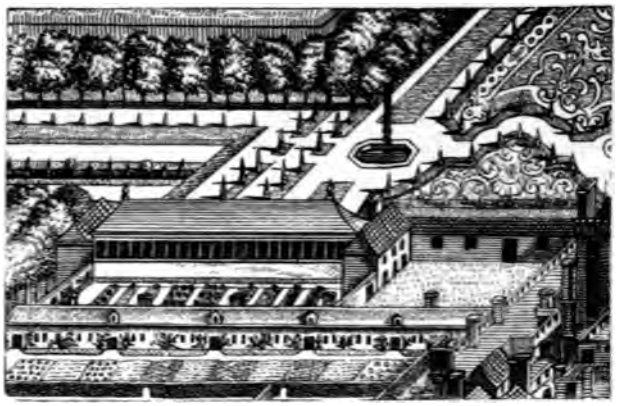


Plate 21.

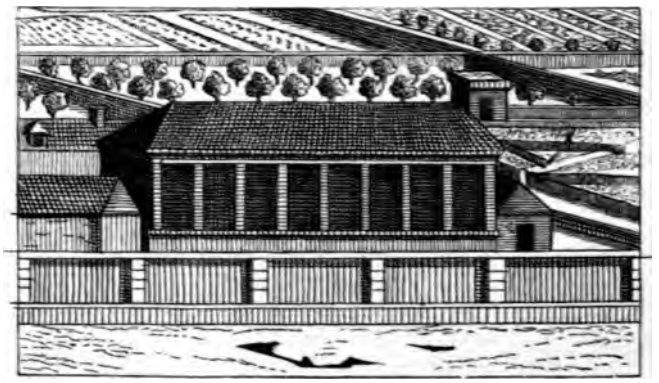


Plate 22.

of the penalties to be enforced upon conviction of fraudulent play.(1) It appears from this Statute that the abuses, which had been promoted by the lax government of the Stuarts, were now to be permitted to continue only within the walls of the royal Palaces of St. James and Whitehall.

In the edition, published in 1720, of *Britannia Illustrata*, engraved by Kip from drawings by Knyff, a bird's-eye view of Hampton Court occurs, showing the Tennis-court (*See* Plate 21), from the back, as it then appeared, restored by William III. At the present day, this old Court measures 2 or 3 inches more in width at the height of the opening of the *dedans* than at the level of the floor: clearly, the wall has, at least on one side, bulged outwards, and hence the necessity for the buttresses which now sustain its western wall. It is interesting to observe that there are in Knyff's view no buttresses against that wall; and it is evident, therefore, that they must have been added since 1720. In a subsequent edition (1740), Knyff and Kip give us another view of the Palace and Tennis-court, this time from the front or garden-side. In this, of which the part that shows the Court is accurately copied in Plate 22, the general appearance is much the same as now; but the number of windows is in neither case identical, and other details are, probably, not quite trustworthy.

A new Master of the Tennis-courts had been appointed in the meantime, Feb. 15, 1728, Charles Fitz-Roy, Esq., who enjoyed the place until 1749, when, according to the Lord Chamberlain's books, he assumed the additional surname of Scudamore; (2) and, as Charles Fitz-Roy Scudamore, he held the same office, at the same salary (132*l.* 3*s.* 4*d.*), till 1762.

In *The School of Recreation, By* R. H.,(3) there is a short poem which, as it illustrates two or three points of interest, may be quoted here:—

When as the Hand at Tennis *plays,*
And Men to Gaming fall,
Love *is the* Court, Hope *is the* House,
And Favour *serves the* Ball.

This Ball *itself is due Desert,*
The Line, *that Measure shews,*
Is Reason, *whereon* Judgment *looks,*
Where Players *win and lose.*

The Tutties(4) *are deceitful* Shifts,
The Stoppers, Jealousy,
Which hath Sir Argus *hundred Eyes,*
Wherewith to Watch and Pry.

The Fault whereon Fifteen *is lost,*
Is want of Wit *and* Sense,
And he that brings the Racket *in,*
Is Double Diligence.

But now the Racket *is* Free-Will,
Which makes the Ball *rebound;*
And noble Beauty *is the* Choice,
And of each Game the Ground.

The Racket *strikes the* Ball *away,*
And there is Over-sight,
A Bandy *ho! the People cry,*
And so the Ball *takes Flight.*

Now, at the length, Good-liking *proves,*
Content to be their Gain:
Thus in the Tennis-Court, *Love is*
A Pleasure *mixt with* Pain.

(1) *See* Appendix XVIII.

(2) The Honourable Frances Scudamore, *b.* in 1711, daughter and heir of Sir James Scudamore, third Viscount Scudamore, *m.* first, Henry Somerset, Duke of Beaufort, and secondly, Charles Fitzroy-Scudamore, Esq. By the latter she left an only child, Frances Scudamore, of Holme Lacy, who *m.* Charles, Duke of Norfolk, but died issueless in 1820.

(3) London, 1736, 12mo., p. 78.

(4) Halliwell gives *tutting*, an inferior kind of ball; perhaps from *tuts*, a maternal term of endearment for a child's feet. Linc. (*Dict. of Archaic and Provincial Words*, 1850.) To this day, I am told, there is a game, much the same as Rounders, played in Warwickshire, and commonly known as "*Tut.*"

The term *stoppers* (for *markers*) will recall more than one remark on this point on earlier pages (*see* pp. 64, 69); a *Bandy*, also previously mentioned (*see* pp. 57, 85 n., 94 n.), is clearly a great *hit*, or *return*: but the whole poem is too allegorical to bear close explanation. Its tone, very complimentary to the game, is a contrast to that of *The Tricks of the Town laid open: or, a Companion for Country Gentlemen*,(1) from which I cannot give here more than a few extracts. These, however, present a tolerably fair picture, no doubt, of the manners and morals of the time and of their disastrous effect upon Tennis as well as on other games; and to that influence we must attribute the decline of Tennis from its former high position and popularity.

The author begins by saying that "Tennis is one of the most manly and active Diversions we have in *England*; and heretofore was hardly used by any but the Young Nobility, and Gentlemen of the Chief Rank: King *Charles* the Second was a great Master and Judge of it, and would very often divert himself with a Set or two in the *Royal Court* at the *Cock-pit*, with a great deal of Satisfaction. This is a Game," he continues, "that depends purely upon Skill and Activity, and not to be acquired without considerable Expence, and Practice; upon which Account indeed it has had the advantage of most of the rest, and Abundance of *Sharpers* and *Cheats* have been kept out of it, for want of Money to pay the Charge of the Court, and other Expences that are consequent to it. But this, however harmless and inoffensive it was in its Original and Design, has of late incurred the same Fate with most of the Diversions of that Nature, and is strangely degenerated from a noble and genteel Exercise into a perfect Trade for Rooks and Sharpers, who perceiving it would necessarily be a good Foundation for them to get a base Livelihood by, have cunningly twisted themselves into the Knowledge and Perfection of it. As to the Game itself, a Person that has never seen it before can make but little on't, except it be any Curiosity or Diversion to him to see three or four Persons furiously running after a few little Balls, and laboriously bandying and tossing them about from one to another; If this were all 'twere well enough, but when he hears the Marker calling *Forty, Love, and a Chace*, and sees them changing their Sides, and hears the Players wrangling and swearing about the taking of *Bisks* and *Faults*, and talking of *Cuts* and *Twists*, and *Forces*, &c., he presently concludes there must be some wonderful Secret in all this; and so is resolved to satisfy himself a little further. If he gets into the *Dan*, among the Gentry that come there to bet, and has the Misfortune to ask any Questions, or declare his Ignorance, they presently give out the Word, That here's a Squire come; and then two or three of the sharpest of the Gang, come up with him presently, in order to give him some little Insight, and Directions into the Game, that they may prepare him against an Opportunity to take him in; here they tell him, 'tis all even and odd, a perfect *Lottery*, and that he may venture his Money on either Side, for 'tis all equal; and so indeed, in some Sets it is: For the Noblemen and Gentlemen, that are acquainted with the Game, and play it upon the Square, and more for the Reputation of good Gamesters, than for Interest, commonly make their Matches so very nicely, that the best *Sharper* and *Judge* among 'em can hardly (before the Set's begun) tell which way to bet his Money; here, perhaps, he wins half a Piece, or a *Guinea*."

The victim is soon, however, entrapped into betting on a set played by the sharpers among

(1) Third Edition, London, 1747, 8vo., pp. 38-42.

themselves :—" And so they draw him on from one Set to another, and from little Betts to great Ones (till they have stuck him, as they call it) and then, to keep up their own *Dialect*, they seldom part with him, 'till they have sent him away sweet and clean."

The author goes on to say, "I was a tolerable Master of this Game myself, I studied it at *Oxford*, together with my *Logicks* and *Ethicks;* and at last was arrived to that Perfection, that but few Scholars in the Town durst encounter with me upon equal Terms (I wish I could have said the same with respect to the other) but for all my mighty Parts in the University, when I came to *London*, I soon found my Insufficiency; and that I must be new documentized before I must pretend to set up for myself: They (1) would now and then take me in with them, to keep a Back-hand, which was my Master-piece, but truly, I had soon enough of my Back-hand Business: In short, I perceived they only made a Property of me, as they do of all Strangers, and so I knocked off in Time; besides I quickly grew acquainted with their Humours and Tricks, and saw that there was but few Matches made, but there was either a bribed *Marker*, or some Gentleman that had first lost his Estate, and then his Honour, and so was forc'd to comply with the Sharpings and Tricks of the Town, to get his Bread; or some Scoundrel that never had an Estate or Honour either, but had acquired the Game by a diligent Attendance upon the Courts, crowded in among them, and that there was hardly a Set play'd, but there was some sort of Falshood and Deceit practised; I wisely disposed of my *Rackets*, and Inclination together, and left them to manage their Matters by themselves. But supposing for once that the Game was, as they'd have the World believe, square and equal, yet one of these Sparks *that make it their Trade to hunt about from Court to Court, have such a vast Advantage of a Stranger that knows nothing of the Business, that 'tis morally impossible but they must get his Money and impose upon him at last.* There are several in Town that live purely upon the *Tennis-Courts*," he concludes, " (and live well too) if such a Way of Living may be called *living well;* but then they have such a perfect Idea and Notion of a Set, and so many mysterious Methods to turn and wind their Bets, and to bring themselves off when they have the worst, that a Person must have a natural Sharpness of temper and Genius, back'd with a long Practice and Experience, before he can be a tolerable Master of the Faculty. . . . . Indeed for the Noblemen and Gentlemen that love the Game, and only use it for a Breathing, that play a Set or two, once in a Week, to divert and recreate themselves, they are above any base Action, and if you could fall in with them, (though I think the Thing is scarce worth your Trouble) as there is no Good, so there would be no great Matter of Harm in't."

During the rest of the eighteenth century, the facts recorded about Tennis are few and far between.(2) Though not so frequently mentioned as before, Tennis was still as generally played as ever, but was beginning to lose its popular character, and to become the amusement and pastime chiefly of the upper classes of society. Of the Hanoverian reigning family some members played at Tennis, and one is even said to have met with his death through his fondness

(1) Similar tricks are described by M. de Man * * * eux (p. 113, &c.), a writer already frequently cited in these Annals.

(2) Casual allusions to it are still to be found in the works of contemporary writers, as in the *Memoirs of Martinus Scriblerus* by Arbuthnot and Pope, Dublin, 1741 (p. 42); "We have," say these witty authors, " no Exedra for the Philosophers, adjoining to our Tennis courts; but there are Alehouses where he will hear very notable argumentations."

for the game. Horace Walpole, writing (1) of the death of Frederick Prince of Wales (March, 1751), tells us that "he had had a blow upon his stomach in the summer by a fall, from which he had often felt great pain. . . . . he was dead! An imposthume had broken, which, on his body being opened, the physicians were of opinion had not been occasioned by the fall, but from a blow of a tennis-ball three years before."(2)

In *The Road to Ruin*, by T. Holcroft, 1792, the action of one long and exciting scene of that comedy takes place in "the parlour of the Tennis Court," on the occasion of "the great match" between "the famous Frenchman and Will the marker." The Frenchman in this instance was, perhaps, the celebrated Masson, who came and played in England, and whose portrait was painted here, as described above.(3)

A French writer of that time (4) gives some interesting facts about contemporary English players. It is a misfortune that he is as inaccurate as some other French authors about the orthography of foreign names; for which reason we must take his spelling with some reserve. He tells us that an Englishman named Pilet (or Pillet) was then (1783) a very well-known and accomplished Tennis-player, as strong as the best of his time, but endowed with a disposition which prevented him from deriving the fullest benefit of his natural talent and physical advantages. With the most brilliant qualities he united a tall and muscular frame, powerful in proportion to his weight; he had a very heavy stroke, and, both in his attack and defence, he usually remained about the middle of the Court, trusting to his unfailing volley. His violent temper, however, sometimes marred his game, though even this occasionally added interest to it in the eyes of spectators accustomed to a calm and serene style of play: this he disturbed, like a storm, with his impetuous and noisy demeanour. He might, from his profound knowledge of the game and the various effects of which the ball is capable, have become one of the best teachers of that day. He might also have gained a fortune by making rackets, since he had an extraordinary talent for that manufacture; but his restless and turbulent nature forbad him to settle in any fixed or sedentary occupation, and he preferred to wander about the country, playing at fresh Courts and seeing fresh scenes and players. He is said to have sometimes beaten at Tennis the best amateurs with his *sabre-de-bois*, a sort of mace, three feet in length, and nowhere more than four inches wide, which he held by the middle and managed as easily as a racket. There was, in fact, nothing too difficult for him, when he took the trouble to do it.

The same writer mentions Mucklow, who then kept the James-street Court; but he calls him *Jone Mueken*, and the locality *Haimaker*. Mr. Hawkins, whom he names *Haukings*, was our best amateur player at this time and (he admits) better than M. Reverdy, then the strongest French amateur, while Mr. *Prikce* (? Price) was at least the equal of M. Reverdy. He says that Mr. Price returned the ball perpetually from every part of the Court; and he quotes a criticism made by him upon the French players,—that "they did not sufficiently run after every stroke, and make an attempt at it; the risk of putting the ball under should never deter a player, for the racket was quite capable of catching the ball,"—an admirable precept.

(1) *Works, Memoirs of George the Second*, London, 1822, 4to. vol. vii. pp. 61, 62.

(2) A different account of this occurrence is given by Sir N. W. Wraxall in his *Historical Memoirs;* but Walpole wrote at the time, which Wraxall did not do. *See* Appendix XIX. for his circumstantial story.

(3) P. 43.

(4) M. de Man * * * eux, pp. 145, 106, and 158.

Among players in London, this writer names also M. Ackin (? Atkins) and M. le Chev. Miot.

In the meantime, a new Master of the Tennis-court had been appointed in London, "Richard Beresford, Esqre., ... in the room of Charles Fitz-Roy, Esqre., whose Letters Patent for the same are determined," June 10, 1762. Mr. Beresford did not, however, long hold the office; for two years later, May 30, 1764, William Chetwynd, Junr., Esqre., was appointed in his place, but not at his death, as appears by the next appointment. In July, 1791, Charles Meynell was named Master of the Tennis-court by Letters Patent, "in the room of Richard Beresford, Esqre. deceased." Mr. Meynell retained this office until 1815, when the present Master was appointed. Mr., since then the Right Hon. William Beresford, afterwards a Major in the army, received a grant of the office, Feb. 1816, all mention of the Court at Whitehall being for the first time omitted in the document, "in the Room of Charles Meynell Esqre., to commence from the 10th day of April, 1815"; which office he has held from that day to this.

A passage in the *Sporting Magazine*, (1) Sept. 29, 1793, shows the vitality of the game as played in the open air in this country: "Field tennis threatens ere long to bowl out cricket. The former game is now patronised by Sir Peter Burrel; the latter has for some time back been given up by Sir Horace Mann." It was, therefore, no new invention, but a mere revival, that gave us the game of recent popularity, called Lawn-Tennis, which would have been a better game, had its rules and regulations followed more closely those either of Tennis proper or of the old French *longue paume*, of which it is at present the illegitimate descendant. In the same *Magazine* (2) a description is given of *The Game of Tennis:* but this need not be quoted here.

Turning to Vol. xx. of this periodical, however, we find the report of a Tennis-match of the greatest interest between two very fine players, one English and the other French. "On Saturday, May 1 [1802], at one o'clock, at the Royal Tennis Court, St. James's-street [*i.e.* James-street, Haymarket], was played a very famous match between the two best players in Europe, Monsieur Barcellon, a Parisian, and Mr. Cox, junior, of London, a youth of about twenty years of age. The superior skill and knowledge of the former, obliged him to give fifteen for two bisques. The party was made for One Hundred Guineas, the best in five sets. . . . . The match was won by Monsieur Barcelon."

It is not easy to say decidedly which of the two brothers Barcellon this was, who came and played in London. Natives of Grenoble,—where were born also those other celebrated players, Bergeron, Blanchet, and the Barres, father and son,—they were, both of them, fine players: P. Barcellon was the author of the little treatise on the game (of great value, as has been already, and will be further seen in the sequel), in which he speaks of his brother Joseph, as being of all French players, perhaps, the best in returning the ball *back-handed*, especially off the end-wall. It was, however, probably Joseph who played the match mentioned above; for he afterwards, without doubt, resided in England, and became known in France as the "English Barcellon."

Mr Cox, Barcellon's antagonist, "a youth of about twenty years of age" at the time of this match, but better known to us of later days as "Old Cox," ripened subsequently into

(1) Vol. ii., p. 371. (2) Vol. xiii., pp. 82–6.

one of the best players who ever lived. Born at Oxford, Feb. 7, 1779, he began as a marker at Oxford; and afterwards went in the same capacity to the Court in James-street, Haymarket, under John Mucklow, who was the lessee at that time.(1) As a mere boy, he took the Court into his own hands, paying Mucklow rent for it. Mucklow had three sons, two of whom went to America; none of them took to Tennis as a profession. Philip Cox, or "Old Cox," had also three sons: the eldest, Philip, born Nov. 9, 1802, left the Court about 1830, established himself in 1832 as a grocer at Richmond, and died July 25, 1865; the second, "William James, born Feb. 2, 1806, for many years part-proprietor of the Royal Tennis-Court, James Street, Haymarket, London, and at one time champion of England in that game, died June 30, 1864, at Brantford, Canada West, North America, of paralysis;" and George John, the youngest, born June 20, 1807, kept the Court with his brother, William, after his father's death; but subsequently became blind, and gave it up in 1849. He is said to be still alive, but paralysed, at the Cape of Good Hope. "Old Cox" himself, the father, died Sept. 6, 1841, aged 62 years. He never received more than half-fifteen and a bisque from Barre, a much younger man, and reputed to be the best player of whom we have any record; and it is doubtful whether, in his prime, Cox would have needed any odds at all to enable him to hold his own. He, in his turn, gave half-fifteen and, perhaps, a bisque to his son William, who was a stronger player than either of his brothers by about half-fifteen.

Meanwhile, one of the few mortal accidents ever known to occur in a Tennis-court had happened at Woburn, where Francis, fifth Duke of Bedford, died, March 2, 1802, of an injury received in the Court which he himself had built.(2) The Court still exists, but there is now little or no play in it.

"On Saturday, the 20th instant [May, 1815] was played a grand match at tennis, at the Royal Tennis Court, James Street, Haymarket, between Mr. Cox, the proprietor, and Monsieur Marquiso, from Paris:—the former gave the latter half fifteen—the best of five sets—and Mr. C. won the first three sets in fine style: he is considered the best player in Europe." (3) This was still, of course, before "the coming" of Barre. At that period, Marchisio was one of the finest French players; and "Old Cox," therefore, must in reality have been very strong, if he could give him odds; but the Court, it must be remembered, was strange to the Frenchman.

On Saturday, Feb. 24, 1816, "their Imperial Highnesses the Archdukes John and Lewis, Count St. Julian, and suite, visited the Royal Tennis Court, James-street, Haymarket, to see a grand match played between Robert Lukin (4) and S. B. Davis, Esqrs. against Mr. Cox, the proprietor, which was won by the latter, who gave them half thirty and a bisque. The court," we are further informed, "was exceedingly crowded. Amongst the company present, were Lords

(1) A lease of the Court was granted by John Mucklow and his mortgagees to Philip Cox, January 18, 1813, which expired December 25, 1832. The rent was 250*l.* per annum, clear of land-tax. A new lease was then granted for a further term of 40 years.

(2) It rests on the best authority that he ruptured himself while playing Tennis, on one of the last days of February, and died of the mortification which ensued. Another account is given in the *Gentleman's Magazine*, vol. 72, part 1, p. 281, where it is said that he died of the effects of a blow from a cricket-ball, received while at Westminster School; but it is possible to reconcile these two accounts, and to believe that the blow received in youth prepared the way for the injury which afterwards proved mortal.

(3) *Sporting Magazine*, vol. 46, p. 88.

(4) This was the author of the anonymous Treatise "*On Tennis*" (*see* above, pp. 54, 56, &c.), 1822, and secretary of the Tennis-club, a short account of which is given below, p. 102.

Apsley, Russells, and Valletort; Hon. F. Ponsonby, J. F. Campbell, and H. de Roos; R. Meyler, H. Compton, H. Sheldon, and — Cockerell, Esqrs.," &c. (1)

In the same periodical,(2) again, the following report of an important match is given, by which the respective strength of two great players is clearly fixed: "The subscription purse of 100 guineas, given by the Noblemen of London, for a Tennis-match, was played for by Mr. Cox, Master of the Tennis-court, in London, and Mr. Marchesio, Son of Mr. Marchesio, Master of the Tennis-court to the Court of Turin, and won by the latter, after three day's playing. The first day, the 11th of May, was gained by Mr. Cox; the second, on the 20th of May (1816), was won by Mr. Marchesio; and the last, played on the 21st of June, was likewise gained with great facility and ease, by Mr. Marchesio, he having gained the three sets running, which decided the match in his favour."

Three years later, we find another famous French player, whose name was mentioned on an early page,(3) contending with the same doughty champion of England. "On the 25th of June (1819), the amateurs of the fashionable game were highly gratified at the match so long talked of both in Paris and London, between Mr. Cox . . . . . and Monsieur Amedee Charrier, of Paris, which, after a most severe contest, was decided in favour of Mr. Cox. The Court," as usual, "was crowded to an extreme: most of the noblemen and gentlemen amateurs were present.—A second match between the above parties took place a week after the first match. The Frenchman is the champion player in his own country.(4) Mr. Cox, on this occasion, took the extraordinary lead of winning eighteen games against four. The Frenchman, funked at the superiority of his antagonist, got into a passion, and could do nothing with the ball. . . . . The Frenchmen offered to back their man for 300*l.* a side, to play against Mr. Cox in a named Court in Paris. This challenge, it is believed, will be accepted, and decided almost immediately."(5) Whether that return-match was ever played or not, is not clear; but it is past all doubt that "Old Cox" was the finest player who had been seen, before Barre's first appearance on the stage.

On Monday, Oct. 15, 1838, Mr. Benjamin Aislabie, the Hon. Secretary to the Marylebone Club, laid the first stone of the Tennis-court at Lord's, "which," as we read, "had long been a *desideratum* with the Members, and which Mr. Dark, the spirited proprietor of the Ground, resolved to supply. The only public Court was that of Windmill-street; but all play in it had for some years been discontinued."(6) The Court in James-street, from which the dimensions of this new Court were roughly copied, was regarded, perhaps, as a private (or Club) Court: that in Windmill-street, a relic of old Piccadilly Hall, mentioned before, was kept latterly by a man named Hunt, who had also billiard-rooms, and afterwards pugilistic displays, within its walls.(7) This Court, the proportions of which are said to

(1) *Sporting Magazine*, vol. 47, p. 253.
(2) Vol. 48, p. 147.
(3) *See* above, pp. 41, 45.
(4) Barre, however, was then only seventeen years of age.
(5) *Sporting Magazine*, vol. 54, p. 197.
(6) *Sporting Magazine*, vol. 93.
(7) As an example of the variety of uses to which this Court had been put, one may be quoted, which is of interest at the present day, from the *Annals of Sporting*, Oct., 1823, under the head of "Skating.—A skate has been invented, which renders this amusement independent of frost. It is like the common skate, but instead of one iron, it has two, with a set of small brass wheels let in between, which revolve, and enable the bearer to run with great rapidity on any hard, level surface, and to perform, though with less force and nicety, all the evolutions of skating. A patent has been obtained for this invention, and it is now exhibited at the Tennis-court, in Windmill-street."

have never been satisfactory,(1) came eventually into the hands of a person named Fildes, who found there a number of balls, nets, &c. He turned it into a work-shop for making lamps, in which he drove a thriving trade.(2) An exhibition of waxworks was afterwards opened in the building, on the site of which the Argyll Rooms now stand.

To return to the new Court at Lord's, we learn that it was "expected to be covered in by Christmas, and completed by Lady Day. To keep it select, none but members ballotted for will be admitted."(3) The Court, accordingly, was finished in the next spring, opened on June 1, and became immediately a crowded resort. It was one of the first Courts, at least in England, the windows of which were glazed. The cost of building was met by a subscription; and on this point,—the glazing of the windows,—the subscribers insisted, as a necessary condition.

On July 10, a match between "Mon. Barre, the French player, and the Brighton marker, was played in the new Court at Lord's, and after a hard contest was won by the former;" and on July 16, another match was played there between "Barre, the celebrated Paris marker, and Tompkins, better known as Peter, the Brighton Tennis marker, Barre giving Peter half thirty and a bisk, and after a very severe struggle was won by Peter."(4) This is the first mention of a match played in England by J. Edmond Barre, that greatest of all great players, a sketch of whose life has been given on an earlier page.(5)

He came for the first time to England in 1822, mainly induced by the wish to visit Mr. Cuthbert, the son of a former generous patron, who, the year before, had died suddenly, and immediately after a game in the Court at Paris. Barre remained here for a part of 1823, and came again to London, but not regularly, in succeeding years. About the year 1829, old Philip Cox was bold enough to "tackle the champion at evens," and the match came off in the Haymarket Court, when(6) "M. Barre was the victor, as his backers were satisfied he would be;" but his first reported matches in this country are those of 1839, quoted above. Since that time, until his death, he scarcely ever failed to appear in London, as regularly as the spring came round; and his genial presence and courteous manners rendered him as welcome among his many friends and pupils here, as his wonderful powers of play made him admirable as a model and instructor in the game. The Duke of Argyll, the late Marquis of Clanricarde, the Earl of Wilton, Lord R. Grosvenor, Lords William and Arthur Hervey, Lord Clanwilliam, the Hon. C. Murray (late Comptroller of the Household), Mr. Cuthbert and Mr. Lukin (both mentioned above), were then among the most prominent amateur players of the day. They formed a Tennis-club, of which Mr. Lukin was the secretary, and used to hold their meetings and dine at the Clarendon Hotel, in Bond-street, and afterwards at Greenwich, where Barre was a constant guest. Many good matches were played among them, and a silver racket was the prize for which they contended yearly.

The player to whom Barre gave "half thirty and a bisk" in 1839, best known as "Peter," was Edmund Tompkins, who was born at Oxford, Jan. 2, 1802. Sprung from a family of small landed proprietors, settled at a place called Waterferry, both his father and grandfather had

(1) The floor, I believe, measured 96½ft. by 33ft.
(2) Curiously enough, his daughter was the mother of the wife of George Lambert, from whom this information is derived.
(3) *Sporting Magazine*, vol. 93.
(4) *Bell's Life*.
(5) Pp. 45-47.
(6) *Bell's Life*, Feb. 1, 1873.

kept Tennis-courts in Oxford; but there is no record of their powers of play. The father, not finding himself sufficiently well supported, migrated to London, where he undertook the management of the old Court in Windmill-street. His son "Peter," however, returned to Oxford, and took the Court in Merton-street, now leased by his eldest son, Edmund. In 1836 he became manager of the Brighton Court, then just converted from a riding-school, and first opened for play on Nov. 17 of that year. This Court, having been built for the former purpose, was much too wide for Tennis; it was, therefore, altered again, made narrower, and re-opened in May, 1856. "Peter," in course of time, became lessee and part-proprietor of it; and he held that position until his death, which occurred Jan. 19, 1863. It is now managed by John, his youngest son.

"Peter" was contemporary with W. J. Cox, and latterly a rather stronger player. The strength of his play lay in his return, for his activity and judgment were remarkable. His weakest points were his force and service: he used to attribute his want of the latter to having had to give up serving severely to an amateur, of more than ordinary promise, with whom he had frequently to play, and who declared that "he came to be amused, and not to be served out in that manner." However this may have been, it is certain than "Peter" never recovered his old service; but, when pressed, would have recourse to a back-handed side-wall service, of which, however, he availed himself but sparingly, as he thought it "looked ugly in a match." His was a long career; he was the *crack* player of his day in England, as "old Cox" had been before him. Through a long series of years, "Peter's" name is found in the reports of all the chief matches. These reports, bald and meagre as they are, have for us, at this distance of time, still some interest; they, at least, record the names, one after another, of the principal players who appeared during that period. A few of them, therefore, may be quoted here, as briefly as possible; for they embody the remaining history of our game, and bring it down to the present day.

Thus, turning once more to *Bell's Life*, we find that on the 27th of May, 1841, a match was played "at Mr. Sabin's Tennis Court, Oxford, between W. Cox and Tompkins of Brighton, the latter giving half 15 for a bisque. It was a very good match, and was won by Tompkins." Here we have W. J. Cox, the son of the former champion, mentioned for the first time in a public match. The name of Thomas Sabin, a civil and respectable man, who for many years kept the Court in Merton-street, Oxford, is still familiar to most of the players of the present generation. (1) We learn further, from the same notice, that a second match was played, on the 29th, by Sabin and W. J. Cox against Tompkins and Russell, which, after a hard contest, was won by the latter pair of players. Russell, again, will be remembered as having for a long time kept the smaller Court at Oxford, which was converted first into a Racket-court and Billiard-rooms, and finally into Billiard-rooms only. "Russell then challenged W. Cox and Tompkins for a dinner, &c., if they would give him thirty and a bisque in his own Court. Russell won the first set, and expressed his confidence of winning the match, but Cox and Tompkins gained the three last sets, thereby proving victorious, the match being the best of five." James Russell was never much of a player, as compared with the standard of those against whom he thus boldly matched himself, even in his own Court: it is not surprising, therefore,

(1) Sabin instituted the prize-racket at Oxford in 1850.

that he should have lost his match and dinner, even with the help of thirty and a bisque, against two players of their calibre. After keeping the little Court in Oriel-street for many years, Russell took a farewell benefit in Sabin's Court, Dec. 9, 1860, in presence of the Prince of Wales, his *suite*, and a crowd of other spectators, and then retired from the Tennis-world to Summerstown, a village near Oxford. There he died, June 22, 1866, after a long illness, aged 55.(1)

Meanwhile, the new Court at Lord's was "numerously and fashionably attended." There was, in fact, a revival of Tennis about this time, and to a considerable extent. Before, or simultaneously with the Marylebone Court, others had been built in various parts of the country, and generally attached to country-houses. Among them may be named those of Goodwood, Hatfield, Strathfieldsaye, Brougham, Theobald's, Coombe (in Warwickshire), Hewell, Woburn, and Leamington (a club). In London, interest in Tennis seemed still to increase; and in July of the same year, 1841, we find (2) that "several excellent matches" had been played since the commencement of the cricket season. On the 17th of July, one of these was played, the best of five sets, by Tompkins, the Brighton marker "who has attained great celebrity in the metropolis and the provinces, against Mr. C. G. Taylor and Mr. W. Cox, both adepts in the game."

This, I believe, is the first mention of that very brilliant player, the late Mr. Charles Taylor, who for many years might have claimed the undisputed title of amateur champion. Seldom have his activity and brilliance of execution been surpassed by even the greatest players; with a little more certainty of return and undivided devotion to the game he might, perhaps, have challenged even them; but his was too universal a genius to be limited to Tennis alone, and, Crichton-like, he played nearly all games equally well. It is said, and it is probably true, that at one time he offered to play anyone in the world at Tennis, Cricket, and Billiards; if he did not do so, he might safely have made the offer, and would indubitably have won his match. On the occasion of the game mentioned above, we are told that "the first set was won by the latter (Mr. Taylor and W. Cox), and the second and third by Tompkins, when he became the favourite at long odds. Mr. Taylor and his partner won the fourth, thus putting the players on an equality. Much anxiety was evinced for the final set, which was won after a great struggle by Tompkins. Great skill was displayed on both sides, and in one instance the ball was returned no fewer than twenty-six times."

With scanty and occasional notices, however, such as these, Tennis-players do not seem to have been entirely satisfied; for on December 11, 1842, a long letter, signed "Hazard vide Chase,"(3) found its way into the columns of *Bell's Life*, in which the writer complains that, whereas "elaborate and praiseworthy notice" is lavished on "English games and pastimes, from cricket and pugilism down to putting and cockfighting, there are two games of great science and interest which never obtain the slightest record or observation," viz., Tennis and Billiards. After singing the praises, at some length, of both these games, but especially those of Tennis and of Mr. Taylor, its most distinguished amateur player, he makes a warm appeal to the Editor, "to lend his valuable aid to draw some attention to it, so as to promote the knowledge

(1) *Bell's Life*, June 30, 1866. For a few years Russell gave a junior prize-racket, won in 1858 by G. Boughey, and in 1859 by Sir G. Grant. These are the only recorded names of winners.

(2) *Sporting Magazine*, vol. 98.

(3) A palpable misprint for "Hazard-side Chase."

and more general cultivation of the game." The Editor, however, seems to have been deaf to the voice of the charmer, for nothing more appeared on the subject until July 2, 1843, when he allowed an announcement to appear of a "great Tennis-match" to be played on the ensuing Saturday between Barre and Messrs. Cox and Tompkins, "at which match his Royal Highness Prince Albert was expected to honour the Court with his presence;"—but the match, alas! was never reported. Again, on August 1, he printed a report of two matches at Brighton, between "M. Barrere (*sic*)" and Cox and Tompkins, which shows the amount of knowledge of the game which his reporter possessed, and which he thought sufficient for the purpose. "The skilful French player," it runs, "lost the first match, but won the second, after giving his opponents seven and a half and a bisque. The dexterity he displayed throughout the matches was extraordinary, and afforded a rich treat to the lovers of the game." Now, it cannot be admitted that "seven and a half" is the equivalent of half-fifteen according to the rules of Tennis, although it is unquestionably so by the laws of arithmetic. It is interesting, however, to read the names of "the company present, several of whom were excellent amateur players," but of whom many have now passed away from among us,—the Hon. C. Ashburnham, the Hon. Captain Spencer, Captain Taylor (6th Carabineers), and Messrs. C. Derby, H. Everitt, Thorold, Murray, C. Craven, Haines, and Clay.

Another match was played and won by Barre against "Peter" at Brighton, on August 27 of the same year; but the reporter has, of course unintentionally, omitted all mention of odds. As we know that Barre gave "Peter" half-thirty, it is not much to the purpose to inform us, without quoting the odds at which they played, that Barre "acknowledged that he never was so well matched before, single-handed;" though it is doubtless interesting to learn that he "the same evening took his departure by the Menai steamer for Havre."

At Brighton, on December 23, 1844, a singular match was played. Mr. Taylor "undertook to play, at Tompkins' Court, whilst riding a pony belonging to Mr. B. Smith, a match of tennis with Mr. Ricardo. The match was the best of five sets. In consequence of the disadvantages under which Mr. Taylor entered the Court, betting was in favour of Mr. Ricardo, who got three sets to one, and consequently won the match. There were about two hundred fashionables present."(1) The pony, although suffering a good deal from fear and excitement, behaved remarkably well throughout the contest; and, being shod with leathern shoes, was enabled to move about pretty quickly, and actually seemed to take a personal interest in the affair.(2) He had, indeed, had the advantage of a little practice and training in the Court, during the preceding week or two; but, even so, Mr. Taylor was too heavily handicapped to be able to win his match against a moderately good player.

A good deal of interest seems to have been taken in a match played at Brighton on Oct. 28, 1845, by Mr. C. Taylor, single-handed, against Mr. C. V. Bayly and "Peter." The play is described as having been "splendid on both sides;" but Mr. Taylor lost the

(1) *Bell's Life.*

(2) This curious game recalls a passage in Beaumont and Fletcher's *Two Noble Kinsmen* (Act v., Sc. 4), where the daughter, in singing the praises of a horse, says:—

"He'll dance the morris twenty mile an hour,
And that will founder the best hobby-horse
(If I have any skill) in all the parish;
And gallop to the tune of light o' love;
What think you of this horse?"

to which the Jailor replies,—

"Having these virtues,
I think he might be brought to play at Tennis."

match. Among the company present, we are told, "were the Earl of Jersey (Master of the Horse), Prince Nicolas Esterhazy (who appeared to take great interest in the game), Capt. Denison, Sir C. Douglas, C. Macdonald, A. Kerr, E. Power, C. Clelan, and H. Denison,[1] Esqs." This, I believe, is the first and only public mention of the name of this last gentleman, who had held the proud position, before Mr. Taylor, of "the best gentleman-player in England." We learn from this report that Mr. Denison had been an invalid for some time, and it is certain that he had left off playing; the reporter, after expressing a hope "soon to find his health restored," concludes with the remarkable statement, that "Tennis has become quite a fashionable game." This we may take as yet one more indication, in addition to those we have already had, that Tennis, after having fallen to a great extent into neglect and disrepute, had now been fully revived, and had taken a fresh hold on most of those who cared for manly and skilful games.

By this time Edmund Tompkins, the eldest son of "Peter," born at Oxford, July 11, 1826, had rapidly advanced towards the position of foremost professional player in England. In his twenty-first year, encouraged and backed chiefly by one of the admirers of his play, the Hon. G. Somerset, he played his first match "for place" against W. J. Cox, still a capital player, but twenty years his senior, in the Merton-street Tennis-court at Oxford. This was a neutral Court, or nearly so: Cox had played there a few times. The match, the best of five sets, was one of the longest on record, having lasted about four hours and a half; it resulted in Tompkins' gaining the odd set, or indeed, it may almost be said, the odd game. At that time, it is clear, there was but little to choose between these two players. In 1846, Tomkins undertook the management of the Court just built at Leamington, which he retained until 1849. In that year he became lessee of the Court in James-street, Haymarket, succeeding George and William J. Cox; and this position he held until 1866, when that Court was closed. He then became lessee of the Court in Merton-street, Oxford, where he still continues to teach, and occasionally to play, Tennis.

Little need be said here of the style of this distinguished player, familiar as it is to the eyes of the whole Tennis-world. Though possessed of some effective and varied service, of a good *force* both boasted and direct, and a sure and well-cut volley, these are not his strongest points. The main strength of his game lies in his great judgment, clean cut, accurate length of stroke, great presence of mind, and indomitable perseverance; he may be said never to have known when he was beaten. His style, however, appears to modern critics to belong somewhat to an elder school of Tennis: pretty, graceful, and almost perfect, as it is, so far as it goes, it is a complete contrast, and must yield in effectiveness, though not in beauty, to the more modern school of greater dash, force, and severity.

Alfred, the second son of "Peter," born Sept. 23, 1832, left his father's Court to help to manage that in James-street, to which he remained attached until 1864. In that year he returned to Brighton, and built there a Racket-court in Middle-street. His style of play, which in some points resembles that of W. J. Cox, was more graceful even than that, and indeed may fairly be called the prettiest that has been seen within the memory of the present generation.

[1] Mr. Denison, half-brother of the late Speaker, and brother of Archdeacon Denison, took his degree at Oxford about 1831. His was rather the old-fashioned style of play, without any great amount of forcing. He went to Australia, whence he returned quite crippled in body and health.

With greater opportunities of play and practice than ever fell to his share, he might have succeeded in making his game as effective as it was pretty. Without a Court of his own, however, he never had this chance; nor did he ever appear, when at his best, in any public match.

The third son, John, born Sept. 8, 1836, living always at Brighton, assisted his father in his business until the death of the latter, when he became lessee of the Brighton Court. Owing to these circumstances, he has enjoyed the great advantage of frequent practice with the best players, and has risen somewhat above the point at which Alfred retired from Tennis, though it is possible that the latter, if he resumed the racket, might once again hold his own against his younger brother. John's style resembles that of his father, especially in his *force* and *return*; but he is not so quick and active as his father was, having, it is true, a little more weight to carry. His volley, or *stop*, is the strongest point of his game; his weakest is his first-stroke to the back-hand corner, in placing which he nearly always uses some under-hand twist.

When Edmund Tompkins left the Court at Leamington in 1849, he was succeeded there by Charles Case, who continued to manage the Court for some years. He was the cousin of Henry Case, for a long time the marker at Hampton Court, where his father, John Case, had been before him. Previous to this, during the later years of his father's life, H. Case had been engaged at the Court at Hatfield, in which position he was the successor of Charles Phillips, formerly the marker at Strathfieldsaye, who now keeps the Court at Parker's Piece, Cambridge, and is the brother of John Phillips, who manages the new Trinity Court in the same University. Henry Case, though a good and effective player, never rose to the first professional rank. Roughly speaking, and trusting to memory alone, one may place him, perhaps, at half-fifteen below John or Alfred Tompkins, and assuredly not within fifteen of Edmund at his best.

He used also to make rackets, which, being cheaper than any that could be got from France, commanded some sale in this country. They had, however, neither durability nor beauty to recommend them; for they were at first but ugly to look at, and soon lost in play whatever shapeliness they had when new. It seems, indeed, an almost insurmountable difficulty to find in England good, well-seasoned wood, and light enough, for this manufacture. The French rackets have always been, and still are, the best that can be bought.

The Court at Hatfield, built by the late Marquis of Salisbury in 1843, has been managed since 1849 by John Lambert, who took the post vacated by Henry Case on his removal to Hampton Court. Born in Jan. 1814, and instructed in Tennis by his own half-brother, a player named Sanders, John Lambert is the father of a family of Tennis-players. His eldest son, Thomas Sanders Lambert, was born Sept. 19, 1841. At an early age, he was sent to Sabin's Court at Oxford. Sabin, whose name was also Thomas, at once dubbed the youth "John," a name which stuck to him during the few succeeding years of his life. This boy, who died, from the effects of a severe cold, Jan. 16, 1859, when only in his eighteenth year, was undoubtedly the most promising player of his day. Players with his natural genius for the game are but rarely seen, and his death left a blank, hard to fill, in the prospects of Tennis. He had, shortly before he died, with his brief experience, advanced to a point scarcely more than fifteen below Edmund Tompkins, the English champion of the time.

George Lambert, the second son, and now the greatest of living Tennis-players, was born May 31, 1842. Though not brought up to Tennis, he was engaged as marker, after the death

of his elder brother, by Sabin, who had confidence in his name, and was glad to have another Lambert in his Court, though the boy at that time did not know so much even as the marking of the game. He was, however, an apt scholar; and could soon hold his own against the other markers at Oxford. He entered Sabin's service on April 2, 1859, and remained with him exactly seven years. On April 2, 1866, he took the place of marker at Hampton Court. Here he had not enough first-rate play to satisfy him; and three years after, having in spite of this steadily improved, he was engaged by the Committee of the Marylebone Club to manage the Court at Lord's, where he still remains.

From that elder school of Tennis, the traditions of which we have seen continued to our day and brought to perfection by their ablest living exponent, Edmund Tompkins, nothing more completely different in character can be imagined than the style of George Lambert. Short in stature, muscularly powerful, and possessed of great activity, he has a power of attack, in service, in first-stroke, in *force*, and even in return, such as few if any players have ever had. With an arm and wrist like steel, he seems to impart to the ball at the same moment both greater speed and stronger cut than even Barre himself. Before Barre's day, such a stroke as his own had never been seen in a Tennis-court; he was as much in advance of former players in that respect as is George Lambert now. To good judges of the game it appears doubtful, as it did to Barre himself in his later years, whether he, in the zenith of his powers, could have given George Lambert any odds. It must, of course, be remembered that no one was ever more generous than Barre in his estimation of another player's skill, no one more ready to depreciate his own; and it cannot be denied, in spite of his opinion, that he had resources, judgment, and experience, which George Lambert has not yet reached. Nothing, again, is more difficult than to compare satisfactorily two players of very different styles, who have not lived and played together at the same period of their respective careers. An estimate of their relative positions, with regard to each other, can only be formed by a sort of guess, founded on a comparison of their relations to intermediate players: and even this criterion is not always safe. At the present time, however, we fortunately have had one or two such players, almost first-rate, amateur and professional, with whom to compare George Lambert and Barre: and little room is left for doubt that, had it been possible to match these two great *paumiers* against each other, when of equal age and with their powers of play equally developed, they would have been found to be as nearly even as two antagonists, so widely different in style, could well be.

Lambert's strongest service is not the same as the best that Barre had: perhaps the most difficult that the former possesses is the under-hand, such as the French call *chemin-de-fer*, delivered with extraordinary velocity along the edge of the pent-house. When well given,— and he will give it sometimes by the half-hour together, without seeming to tire,— it makes but little difference, within some inches, what point of the grille-wall it strikes first; the result is nearly always about the same as that of a nick, and the ball clings to the side-wall, allowing very small opportunity of return. His *force* direct is, perhaps, as swift as that of Barre; and, when he *boasts* it from the main wall into the dedans, it frequently is quite impossible to stop. So sure is he with this latter stroke that, when in good play, he will place the ball there time after time, with lightning speed, and so exactly in the very corner of the dedans, as to leave his opponent no time for getting there and stopping it, and to provoke a

doubt in his mind whether the dedans is not really rather longer than it should be. In his return he is scarcely so certain as in the points above described; but there never, perhaps, was a player who returned a difficult stroke with more severity than he, when successful, or more frequently saved himself out of a difficulty, to the disadvantage of his adversary. One kind of return, indeed, he seems to have invented: Barre himself said that he had never seen it before. When a ball is so placed and cut that he cannot reach it before it has struck the end-wall, and that it would, if let alone, fall within a yard, or less, from that wall, and when all other players would leave it for a chase, he returns this apparently impossible stroke by a true *coup-de-temps*, which he makes, not by watching the ball, but by sheer judgment, while the ball is actually falling from the wall. When this stroke was first seen, it appeared little short of a miracle, if indeed the return was really *good;* so short was the fall of the ball that it was difficult to believe there had been room for a racket to touch, much less to strike, it before it reached the floor. This has been called "George Lambert's patent," and spectators have become accustomed to it; but, though others have attempted, none have as yet successfully imitated the stroke.

William Lambert, the third son, and a promising young player, was born April 19, 1843. He is at present the marker at Hampton Court, having succeeded his elder brother there on Jan. 1, 1869. The fourth son, Alfred, born April 25, 1845, went as marker to Prince's Club in the year 1864. Having unfortunately injured his arm, he fell ill, and, like his eldest brother, died young, on August 20, 1866. Yet another son, Charles, born June 24, 1850, remains at home, and has assisted his father, as marker in the Hatfield Court, since 1869. It is said that this youngest of the Lamberts promises to be some day a fine player.

Barre, meanwhile, now known in London as "Old Barre," and as the "*Père Barre*," or "*Papa Barre*," in France, but more widely known and appreciated in this country than even in his own, continued to visit England every year, giving lessons, which he gave better than anybody else, or playing exhibition-matches in London, Brighton, Cambridge, Oxford, or in some of the private provincial Courts. In December, 1849, we find him (1) playing at Brighton a series of matches against "Peter" and his son Edmund Tompkins, both alone and with Mr. Taylor. Another match of the same series was between "Peter" and Edmund, in which the latter received a bisque from his father, who gave him a beating into the bargain. Barre had previously played against "Peter" and his son, giving them half-fifteen; and he had won the odd set.

The great French player had, in coming to England, only followed the example of former *paumiers*,—Masson, Marchisio, Charrier, Barcellon, and others. In June, 1848, came yet another, almost the equal of Barre; he played a match with "Peter," at Hampton Court, and won it on even terms. This was "Biboche," a short memoir of whom has been given on an earlier page.(2) In the month of June, 1851, he came again to England, and played a match, even, at Oxford, with Edmund Tompkins; in this he was again victorious. It was, indeed, no more than an exhibition-match; but the one which he played shortly afterwards with the same antagonist, in the James-street Court, was a rather more serious affair, and excited a great deal

(1) *Bell's Life*, Jan. 5, 1850.

(2) *See* above, p. 47.

of interest and curiosity; and this he also won. The subsequent matches between these two players have already been recorded. (1)

Returning once more to the pages of *Bell's Life*, we find, July 6, 1851, an announcement of a match to be played "between Mr. Case, of the Tennis-court, Hampton Court, and Mr. Tompkins, sen., of the Tennis-court, Brighton, for £50 a side, at Hampton Court." Seven days later, however, this circumstantial statement was flatly contradicted in the columns of the same journal, "as neither" of these players "knew anything about it," with the addition of the following note, that "the donkey who sent the paragraph is known, and will get his deserts." It would appear from this that an unfair advantage had been taken of the innocence of the Editor of that paper, and the concluding remark shows a, perhaps, not unnatural or excessive amount of irritation on his part.

At the Universities, Tennis continued to flourish. In 1853 a second Court was built by the father of Charles and John Phillips in East-road, Parker's Piece, Cambridge, and was opened with a match between Barre and Tompkins; a third was built still more recently, at the backs of Clare and Trinity Colleges, on the model of the new Paris Court, and was opened on Tuesday, Oct. 2, 1866. At Oxford annual matches (2) among the undergraduates were, as early as 1850, an institution. Matches between Oxford and Cambridge (3) were first established in 1859.

On June 14, 1857, we find for the first time the name of "John" Lambert mentioned in the report (in *Bell's Life*) of some public matches, played at the same place, with "Barre, the champion of the world, . . . Tompkins, the English champion, and Foulkes" (Russell's marker). At this period, however, "John," who subsequently became so strong a player, was barely equal to Foulkes: the latter gave him half-fifteen, but, playing in the larger Court, in Merton-street, to which he was not accustomed, lost three sets love, and the match. Foulkes had previously been marker at Leamington.

In the same columns, again, we find a notice of the first match played in public by George Lambert, Nov. 24, 1861. In this he received fifteen and a bisque from E. Hunt, better known as "Ted," the marker, and won three sets to one, and the match. Three years later, on Dec. 1, 1864, he played again with "Ted," this time giving him fifteen, instead of receiving it; and won three sets love. Such progress had he made since the day, five years before, when he entered the Court, not knowing how to strike a ball, and when Hunt could have

(1) *See* above, p. 48.

(2) The prize-racket, instituted by T. Sabin (*see* above, p. 103) at Oxford, for undergraduates, has been given regularly every year since then, E. Tompkins having assumed the responsibility of it when he took the Court in 1866. From 1850 to 1856 the prize was a small gold racket; but since then it has been a silver-mounted racket of the ordinary size. A list of the winners has some interest, as giving the names of the best players of their years at the University, some of whom have continued to play Tennis in maturer age.

1850. C. B. Marsham.
1851. T. F. Fremantle.
1852. E. Balfour.
1853. G. Lushington.
1854. T. Lavie.
1855. W. M. Lysley.
1856. B. M. Randolph.
1857. R. C. Glanville.
1858. J. H. Warner.
1859. F. Ponsonby.
1860. J. A. Pepys.
1861. A. Waller.
1862. B. M. Davies.
1863. O. Mordaunt.
1864. G. A. Dodd.
1865. E. C. Follett.
1866. C. E. Boyle.
1867. C. C. Cotes.
1868. W. H. James.
1869. C. J. P. Clay.
1870. C. J. Ottaway.
1871. R. J. Graham.
1872. R. O. Milne.
1873. T. S. Pearson.
1874. E. Hanbury.
1875. E. C. Lacaita.
1876. J. Oswald.
1877. R. R. Farrer.

It is a pity that a similar prize is not given at the sister University, where the only competition is for a handicap sweepstakes, which affords no very trustworthy record of the comparative merits of the competitors.

(3) Cambridge has, in eighteen years, won nine of the double matches, and twelve of the single; in 1864 there was no match.

given "him the walls" and forty. The latter till recently managed the Court lately built at Boston, U.S.

It is, of course, impossible to quote here even all of the most important matches which have been played of late years. Those that have been already noticed have been sufficient to give the names and indicate the calibre of all the chief players of modern times. There is but one more battle of which an account must be given. It was fought in the month of May, 1862, between Edmund Tompkins and the veteran Barre. The latter, who had formerly been able to give the younger player fifteen, and half-fifteen as late as 1856, was now in his sixtieth year; his sight was beginning to fail him, as well as his activity; and he had lost a great part of his game. Much execution, however, he still had; and in experience, of course, he made up for some of what was wanting to him in other respects: and thus he was able yet to play on even terms with Tompkins, then only thirty-seven years of age, in the prime of life and strength. The match began on Friday, May 16; and the first set, in which the score stood so often at games all that it became almost too exhausting to *play-up* for every stroke, was drawn, by common consent. The second set was won by Barre, and this ended the first day's play. On May 20, three sets were played, of which Barre won two, and Edmund one. This was reversed on May 23, two sets falling to the share of Edmund, and only one to that of Barre. On May 28, the fourth day of the match, the first set, after a dispute and another tremendous struggle, was again drawn: but the next two were won by Edmund. The play began on June 10 with another drawn set; Edmund won the second; and the third again was drawn. This great match, which had been arranged to be for the best of fifteen sets, was then, after five days' hard play, not yet finished. The score stood thus: fourteen sets had been played, of which four had been drawn, six won by Edmund, and only four by Barre. At this point, on the fifth day of the match, and after more than two hours' play, Barre gave in. He had played, he said, long enough to satisfy the most greedy amateurs, who had had as fine an exhibition of Tennis as could be seen at that, or any other time; he was old, he was losing his sight, he was exhausted; and, in fine, he refused to play any more. It was an exciting scene in the dedans; some were for letting Barre off, and drawing the match; while others insisted that it should be played out, or that Barre should give it up, and the bets be so decided. One amateur, who in his day had been a pretty good player, summed up the matter against the old man, in one short and cruel sentence: "Mais, Barre," he said, "vous ne voyez pas la chose comme elle doit être regardée; cet homme-là compte sur votre impuissance!" The discussion, however, was finally decided in favour of drawing the match, in mercy to Barre, though Edmund had then the best of it: and the latter did well to accept this decision, and to forbear to score an unfinished match as a victory over his old rival. From this time, however, till lately, Tompkins has claimed the championship of Tennis.

The greatest credit is due to the latter player for having formed a pupil, who has gradually improved until at last he is the superior of his first instructor. Mr. J. M. Heathcote, our present amateur champion, was born July 12, 1834. On leaving Eton, he went to Cambridge in October, 1852, where he first began to play Tennis. In 1855 he took his degree and left Cambridge, being then above the average of young players at the University. From 1856 until the closing of the Court in James-street, he played constantly with Edmund Tompkins. In 1859 and 1860 he received half-thirty from Barre and Biboche, and half-fifteen from M. Mosneron in the

latter year. In 1861 he played Barre at fifteen, and in 1862 at half-fifteen, for he was rapidly gaining, while old Barre was losing his game. In 1863 he received only fifteen from Tompkins; and in 1864 he had reached the point of playing against Barre on even terms. Three years later, he played at Paris, even, against Biboche and Séraphin (his marker), and beat them. This was the first victory won, at least in recent times, by England over France, in Tennis.(1) About this time, Mr. Heathcote received only half-fifteen from Tompkins. The old Court being now closed, he began to play at Lord's, where the Court, thoroughly repaired and with a new floor, was re-opened on Tuesday, March 12, 1867; and he held his own at evens against George Lambert in 1868. In 1869 he succeeded in beating Lambert on the same terms at Lord's, and again at Cambridge; but a year later Lambert began to pass him in the race. In 1872 Lambert gave him half-fifteen; and in 1873, though he could give him only half-fifteen in Paris, he was able to allow him at Lord's fifteen for a bisque. These may be considered still the odds which Mr. Heathcote should receive from Lambert; but in the meantime he has caught up his elder antagonist. In January, July, and December, 1876, he played three matches, even, with Edmund Tompkins, another in June, 1877, and a fifth in January, 1878; and won them all. He may, therefore, be now considered to be the stronger player of the two, by about a bisque. He has also played a good deal at Brighton with John Tompkins; and, although they have both of them improved steadily, Mr. Heathcote has gained a slight advantage. Whereas John, twenty years ago, could just beat his amateur rival, the latter gives him now, but with some difficulty, half-fifteen for a bisque.

Mr. Heathcote's game is perhaps the most even and unvarying that can be seen. Though almost equally good "all round," the strongest point in it is unquestionably the return. Unusually tall and spare in frame, he has a wiry strength, length of limb, and activity, which enable him to get about the Court and to reach far-off strokes more quickly and easily than most players; and, though not playing with so much severity as some others, he yet can cut the ball so as to make and win short chases on the floor with some certainty. He has a powerful *force*, and a capital volley; he frequently takes a difficult service (at the volley) off the penthouse, and can himself in turn give a most effective service, both by the side-wall and by the overhand drop. There is no doubt that he is as strong a player as any recent amateur, French or English, of whom we have any record; perhaps, indeed, stronger than even M. Mosneron, or that Baron Nanteuil de Lanorville, who have been mentioned above. (2)

Mr. Heathcote, too, has played matches at cramped odds; among which may be mentioned that which he played, Feb. 21, 1868, with a special-constable's staff (3) against an amateur, Mr. Heneage W. Dering, who used an ordinary racket, and, indeed, was victorious. It requires, of course, a very correct eye and judgment, to strike the ball with an instrument of so small diameter as a constable's staff; it is a more difficult feat than to play with a boot-jack, a ginger-beer-bottle, or a soda-water-bottle, as "Peter" Tompkins, his son John, J. Russell, and other players, have done with success.

(1) This, however, is not the first time that England has been able to claim the amateur championship. It must not be forgotten that, about 1780, M. Reverdy, then the best of French amateurs, was only the equal, perhaps, of Mr. Price, but certainly not as strong as Mr. Hawkins,—both English gentlemen-players (M. de Man * * * eux, p. 158).

(2) P. 48.

(3) *See* the account of Pilet (or Pillet) above, p. 98, for a similar example of cramped odds.

The story of Tennis, both abroad and at home, has now been traced from the earliest days, in which its origin remains shrouded in doubt and difficulty, through the seasons of its prosperity, decay, and revival, to the present time. Its fast-growing popularity, however, encourages the hope that it will continue to gain favour, and that Tennis-courts will be multiplied all over the country, so that we may everywhere be able to play the best of all games. Though doubtless there were, two hundred years ago, many more Courts in England than there are now, these have been steadily on the increase throughout the last century. Their number at the present moment is twenty-one.

In London there are three,—one at Lord's (1) and two at Prince's Club;

One at Hampton Court, the oldest extant in England;

Three at Cambridge;

One at Oxford;

One at Brighton; and

Another at Leamington.

Besides these, which are either public or belonging to clubs, there are the following private Courts:—(2)

The Duke of Richmond's, at Goodwood, built about 1760;

The Duke of Bedford's, at Woburn, built near the end of the last century;

The Duke of Wellington's, at Strathfieldsaye, converted from a riding-school about 1817-20.

The Marquis of Salisbury's, at Hatfield, built in 1843;

The Earl of Craven's, at Coombe Abbey,(3) in Warwickshire, built about 1820;

Lady Mary Windsor Clive's, at Hewell Grange, Bromsgrove, built by Lord Plymouth, 1821-5;

Lord Brougham's, at Brougham Hall, near Penrith, built in 1852;

Lord Leconfield's, at Petworth, rebuilt within the last two or three years;

Sir George Prescott's, built by Sir Henry Meux, at Theobald's, about 1840;

Mr. Adam Kennard's, at Crawley Court,(4) near Winchester, built about the beginning of this century; and

Mr. A. Brassey's, recently built at Heythrop House, Oxon.

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(1) The Marylebone Club instituted in 1867 two prizes, to be played for annually in this Court, a gold and a silver prize, for the best and next best amateur player of the year, open only to members of their own club. The following is a list of the winners down to last year:

	Gold.	Silver.
1867.	J. M. Heathcote	Julian Marshall.
1868.	Ditto	G. B. Crawley.
1869.	Ditto	Hon. C. G. Lyttelton.
1870.	Ditto	Ditto.
1871.	Ditto	Ditto.
1872.	Ditto	Ditto.
1873.	Ditto	Ditto.
1874.	Ditto	G. B. Crawley.
1875.	Ditto	Ditto.
1876.	Ditto	R. D. Walker.
1877.	Ditto	Ditto.

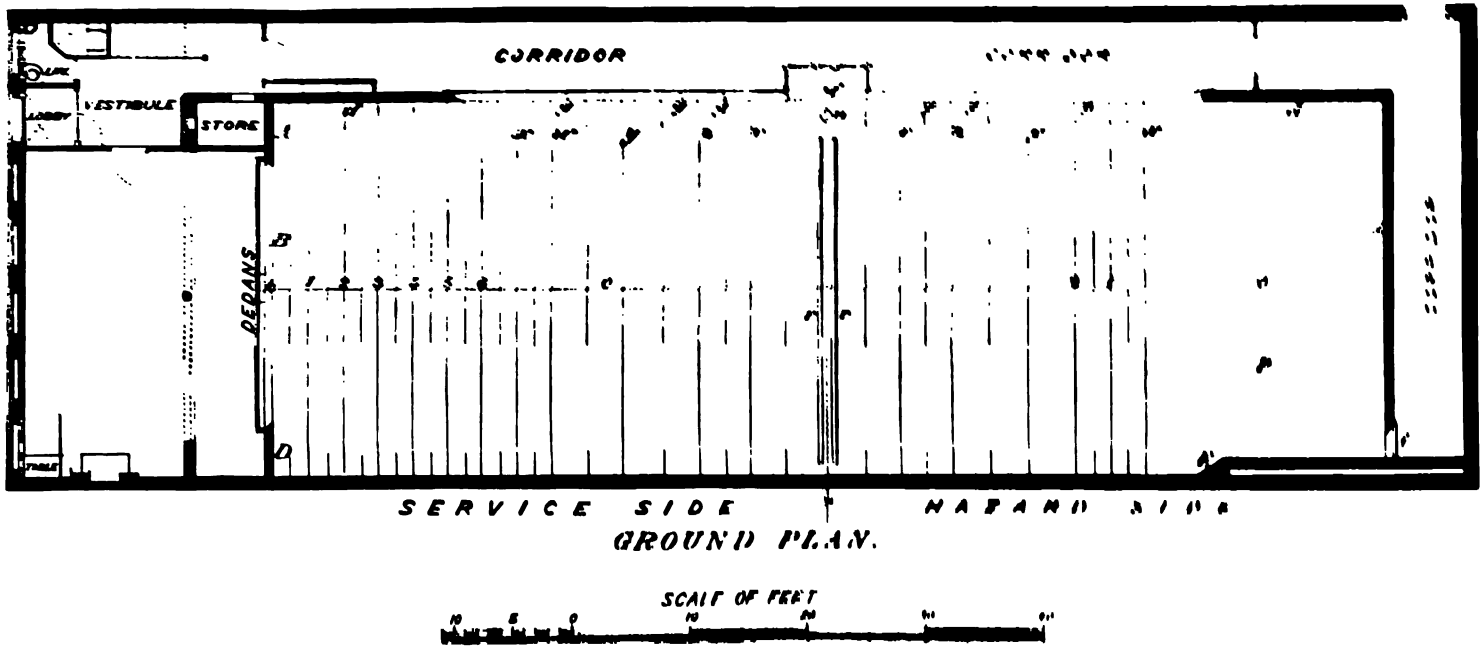
(2) There were also two Courts formerly existing, to which I have never yet seen even an allusion; one, Lord Pomfret's, at Easton-Neston, Towcester, Northamptonshire, a house built by Sir Christopher Wren, where both the outer and inner walls of the Court are still standing; and the other at Oatlands, which was built by Mr. Hughes Ball, the "Golden Ball" as he was called, to whom the place belonged during the earlier part of this century.

(3) One of the first glazed Courts in England.

(4) This Court was built by a West Indian merchant, named Bright, and was very comfortably fitted up, the dedans being warmed by hot-water pipes. It fell afterwards completely into ruin; and, having been recently bought, with the house, &c, by Mr. A. Kennard, is now being restored by him and made into as nearly perfect a Court as possible.

In some of these, however, there is at present little or no play.

One of the greatest obstacles to the spreading of the love of Tennis has always been the scarcity of Tennis-courts. Every new one that is built now not only increases the number of players, but also gives fresh opportunities to those who are already devoted to the game.



GROUND PLAN.

SCALE OF FEET

Plate 23.

III.

THE COURT AND IMPLEMENTS.

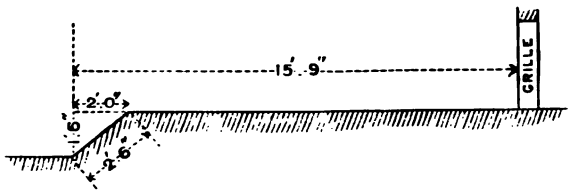
IN order to understand the game of Tennis, one should first of all become acquainted with the arena, or Court, in which it is played, and the implements, the rackets and balls, which are used in playing it. To begin with the Court, it must be observed that there are scarcely two Courts of the same size in existence, even when one has been copied and built upon the plan of the other. Whether the blame be due to architects or builders, it is certain that one Tennis-court differs widely from another in external and internal dimensions, proportions, fittings, and almost every detail that can be mentioned. This is, of course, unfortunate in the case of so difficult and complicated a game as Tennis; and hence it becomes very hard for a player who is accustomed to his own Court to learn to play with the same facility in one which is new to him. Without these differences of proportion, quite sufficient dissimilarity is always sure to arise from the variety of materials, stone, cement, stucco, or wood, used by the builder, and this can scarcely be avoided. Tennis-courts, however, differ from each other in more important points than this; and, as it is impossible to say which Court is right, or which is wrong, in its dimensions, it is equally impossible to select one as an example, from which to explain what the true proportions of a Tennis-court should be. It seems best, therefore, to take the design of a Court, which does not exist,—as yet only a *château en Espagne*; and to use this, as representing the idea of a perfect Court. Larger than some, smaller than others, this Court would be a sort of compromise between the deficiencies and excesses of the best existing Courts. Plates 23 and 24 give a Ground-plan and a Longitudinal Section, drawn upon a scale of 16ft. to the inch, which will serve as diagrams, and help to make clear the following description of the Court.(1)

The Ground-plan may be compared with the one given by de Garsault, which was copied in Plate 11; the differences between the two plans will be apparent at a glance. As in his plan, however, so in this, our Tennis-court is enclosed by four walls, 30ft. in height,(2) within which, again, are built three lower walls, one on one side of the Court, and one at each end. The space between these outer and inner walls, seven feet in width (including the thickness of

(1) The dimensions, distances, &c., must, of course, be corrected by the measurements given in the text; as absolute accuracy cannot be obtained in an impression from a wood-cut.

(2) The end-walls are higher than this; but the higher part, being out of play, is of no consequence, and may be left to the convenience of the person building.

the latter), is covered with a sloping wooden roof, called the *pent-house*. The extreme length of the Court, from one outer wall to the other, is 108ft. 6in.; the length, therefore, from the inner wall at one end to that at the other is 94ft. 6in. The width between the two outer side-walls is 38ft. 6in.; and the width, therefore, from the inner to the opposite side-wall is 31ft. 6in. The latter is called the *main wall:* its face projects into the Court at the point *E* at an angle of about 38°, thus,—



and is then continued, in a direction parallel with the opposite side-wall, to the nearest end-wall of the Court. This projecting angle (1) is called the *tambour*, and the main wall, between the tambour and the nearest end-wall, may be called the *tambour-wall*. At each end, on the top, and flush with the outer face, of this tambour-wall, an upright wrought iron stanchion or rod is fixed, the top of which is level with the tops of the outer walls. Between these rods is stretched a net, called the *wing-net*.

Enclosed, therefore, by this main wall and the three lower walls, there is an area, the *floor* of the Court, which is narrower at one end than at the other, on account of the thickening of the main wall between the tambour and the end-wall, where the floor is only 30ft. in width. The parts of the inner walls marked *A*, *D*, *d*, *d*, and *h*, are 7ft. in height; in the rest of their extent, shown white on the plan, they are only 3ft. 8in. high, and are there called the *batteries*. The walls, *d*, *d*, are each 15ft. 9in. in length. Resting on the tops of the walls *A*, *D*, *d*, *d*, *h*, is the plate which bears the pent-house, supported also by the *posts*, *g*, *g*, *g*, fixed in the batteries. From the height of 7ft. 2in. the pent-house slopes up to the outer walls, which it meets at the height of 10ft. 7in. from the floor. The openings between the posts, *g*, *g*, *g*, are called the *galleries*, and are thus distinguished: *v*, *v*, the *first galleries;* *z*, *z*, the *doors;* *y*, *y*, the *second galleries;* and *x*, *x*, the *last galleries*. The posts are called, in order from each end, *second gallery-post*, *door-post*, *first-gallery-post*, and *line-post*. Each last gallery is 9ft. 6in. in length; each second gallery, 9ft. 6in.; each door, 3ft. 3in.; each first gallery, 5ft. 6in.; and the central opening between the line-posts, called the *line-opening*, is 7ft. 6in. in width.

B is a longer opening than any of these, and is called the *dedans*. The low wall, or *dedans-battery*, below this opening, is the same height as the other batteries; the height of the opening is the same as that of the galleries; and its length is 21ft. 6in. The wall *A* is 5ft. 6in. in length; and the wall *D*, 4ft. 6in. At the other end of the Court, in the wall, *h*, there is a square opening, *i*, called the *grille*, and measuring 3ft. 2in. each way: one side of it is made by the plate bearing the pent-house, another by the main wall, and the lowest side of it is, like

(1) It is evident that this angle must be brought to a sharp edge by the builder; for it is quite impossible to judge balls that are deflected into the Court from a rounded corner, such as many tambours have.

those of the other openings, 3ft. 8in. from the floor. The inner walls may be thus named; *A*, *D*, the *dedans-walls*; *d*, *d*, the *gallery-walls*; and *h*, the *grille-wall*.

A *net* hangs across the middle of the Court, from the *net-post*, *f*, to a hook sunk in the main wall, and divides the Court equally, as to its length; that half which contains the dedans is called the *service-side*, and the other the *hazard-side*. The galleries on this latter side are called *hazard-side galleries* (as *hazard-side first gallery*, &c.), in order to distinguish them from the galleries on the service-side, which are called simply *first gallery*, *second gallery*, &c. The net is hung at the height of 5ft. from the floor at each end, by means of a rope to which it is attached, and which, passing through a hole in the net-post, *f*, is made fast to a winch, at the foot of the post, by which it can be tightened or slackened, so as to cause the net to hang, in the centre, at the height of 3ft. from the floor.(1) Nets are also stretched along the back of the dedans and galleries; and the nets of the latter are connected by cross-nets with the posts, *g*, *g*, *g*. The floor is paved, either with stone, or with Portland cement laid on a good bed of concrete. Some persons think that stone makes the *quicker* floor: but there is always this disadvantage in a stone floor, that some stones sink, and some prove harder than others, and so, wearing irregularly under the constant friction of daily play, they soon make the floor uneven. Some of them, too, will crack, and have to be replaced; and it is always difficult to keep the joints sound between them. A well-laid floor of Portland cement, on the other hand, may be finished so as to be as *quick* as stone, and is liable to none of these defects; it is perfectly homogeneous, without joints, and can be made of any colour by the admixture of a pigment with it while moist. In the present case, the floor is designed to be laid upon a substantial bed of concrete, which rests upon arches. Through these arches a current of air is caused to pass, cool in summer, and in winter warmed by a heating-apparatus, and is admitted into the Court at the long openings, *r*, *r*, in the floor, on each side of the net, which are covered with gratings. By this means a sufficient supply of fresh air is secured, and the additional advantage of keeping the floor dry, which in other Courts, especially in a thaw, is frequently covered with moisture, and then becomes slippery and dangerous.(2)

Upon this floor are painted certain *lines*. The line, *o*,—drawn from the point, *k*, midway between the wall, *d*, and the main wall, to the grille-wall, *h*, and parallel with the side-walls,—divides the Court, as to its width, into two equal parts (except where the thickening of the main wall, from the tambour to the grille, takes off from the width of the Court in proportion to the depth of that projection): this line is called the *half-court-line*. At right angles to it, parallel with the grille-wall, *h*, and distant 21ft. from the latter, is the line, *x*, called the *service-line*. Parallel with the line, *o*, and at a distance of 7ft. from it, is drawn from the line, *x*, to the grille-wall, *h*, a line, *p*, called the *pass-line*. The area enclosed between the lines, *x* and *p*, and the walls, *d* and *h*, may be called the *service-court*; and the area inclosed between *x*, *p*, *h*, and the main wall, may be called the *pass-court*.

(1) This has to be adjusted frequently, as the tension of the net varies constantly with the moisture of the atmosphere.

(2) In France it is the custom to make the floor slope, to the extent of about 3 or 3½ inches, down from each end towards the net, in order to give the ball a greater inclination to rise. This is not mentioned by de Garsault. The same object, however, is better attained by using cement, if the desired result be a slower floor; but, in fact, cement may be *brought-up* to any smoothness that may be thought proper, and possesses altogether more advantages than any other material at present known.

Parallel, again, with the line, *x*, is drawn a line, marked 1, at the distance of a yard; and, midway between these two, a shorter line, marking the half-yard. Similarly, at a yard's distance from the line 1, is drawn the line 2, between which and the line 1 another short line, marking the half-yard, is drawn. To avoid repetition, it may be said, once for all, that these lines, and all those to be presently enumerated, called the *chase-lines*, are drawn parallel with each other and with the end-walls, and, therefore, at right angles to the side-walls and to the line, *o*. The next line, *y*, is drawn from a point midway in the second gallery; and the lines, *z*, and *v*, are similarly drawn from points midway, respectively, in the door and first gallery. Midway, again, between these lines, *y*, *z*, and *v*, are drawn two shorter lines, and another between *v* and the net, marking the half-gallery chases.(1)

At the other end of the Court, beginning from the dedans-battery, the floor is similarly divided by lines, 1, 2, 3, 4, 5, 6, the first of which, 1, is drawn at the distance of a yard from that battery, and the rest at the same distance from each other, so that the line, 6, is six yards distant from the same battery. Between these lines, again, shorter lines are drawn, marking the half-yards. At a yard's distance from the line 6, is drawn the line *x*, and a half-yard line between them. The line, *w*, is drawn a yard distant from the line *x*; and the lines, *y*, *z*, and *v*, are drawn from points midway, respectively, in the second gallery, door, and first gallery. On this side of the net, again, lines are drawn, as on the plan, midway between *x* and *w*, *w* and *y*, *y* and *z*, *z* and *v*, *v* and the net.

The lines thus drawn are named as follows, beginning from the dedans; half-a-yard; a yard (1); 1 & 2 (midway between 1 and 2); 2; 2 & 3; 3; 3 & 4; 4; 4 & 5; 5; 5 & 6; 6; half-a-yard worse than 6; last gallery (*x*); [half-a-yard worse than last gallery]; (2) a yard worse than last gallery (*w*); [last and second gallery]; second gallery (*y*); [second gallery and door]; the door (*z*); [door and second gallery]; first gallery (*v*); and [first gallery and line]. Beginning again from the service-line, *x*, on the hazard-side, the lines are named as follows; half-a-yard; a yard (1); 1 & 2; 2; second gallery (*y*); [second gallery and door]; the door (*z*); [door and first gallery]; first gallery (*v*); and [first gallery and line]: but these latter are distinguished from the lines on the service-side by having the word *hazard-side* prefixed to their names; as, *hazard-side* half-a-yard, *hazard-side* second gallery, &c.

All these, except the half-court-line, the service-line, and the pass-line, as has been already said, are chase-lines; that is, they define the *chases*,—a part of the game, the explanation of which must be deferred for the present. The lines 1, 2, 3, 4, 5, 6, *x*, *w*, *y*, *z*, and *v*, on the service-side, and *x*, 1, 2, *y*, *z*, and *v*, on the hazard-side, are marked at each end, on the side-walls, with the figures 1 to 6 for the yard-lines, and with some ornament for the gallery-lines; the half-yard-lines are continued up to about the height of 6in. on each side-wall. The half-court-line is continued to the top of the dedans-battery, and of the grille-wall; and the

(1) These half-gallery chases are not usually drawn; but it is now suggested that they should be thus drawn, too much being otherwise left to the discretion and memory of the marker.

(2) The names of those lines, not usually marked, which are here recommended for adoption, are put within brackets in the above list. Though now unusual, these lines are no innovation; for they are to be found in representations of former Tennis-courts, as, for instance, in the print called *Le Serment du Jeu du Paume*, mentioned above (p. 44); and in the French system the subdivisions are even more numerous, and the marking, therefore, more accurate,—as will be seen in the sequel.

pass-line, and the line of the net, are continued across the grille-pent-house and side-pent-house to the adjacent walls.

The lines should be not more than 1 or 1½ inch in width; and, as the floor is (or should be) of a dark brown colour, they should be painted yellow, except the lines, *x*, *x*, which should be painted red, or some other moderately bright colour, to distinguish them clearly from the rest. It is still the custom to make all of them much broader than this,—even as much as 3in. in breadth,—and sometimes also to paint the service-line dark blue; but this only leads to confusion in marking chases, and renders it very difficult to see the service-line at all.

Above the pent-house, at each end of the Court, the wall rises to the height of 23ft. from the floor; and across it, at that height, a thin board of mahogany, or other hard wood, 9in. wide, is fixed horizontally upon wooden studs, a hollow space being thus left behind it, and is called the *play-line*. A similar play-line is fixed on each side-wall at the height of 18ft. from the floor, but is stopped at 7ft. from each end-wall and turned perpendicularly upwards to the top of the wall. Above these play-lines on the end-walls, and above the horizontal play-line and within the perpendicular returns of it on each side-wall, the walls are covered with thick, dark felt. The portions, *a*, *a*, of the side-walls may be called the *upper side-walls*; they correspond with the last windows, or wing-nets, in other Courts. Immediately above the play-line on each end-wall, is fixed the *rabat*, *q*, which has already been described.(1) There is a round hole, *n*, in the floor, to hold a basket of balls; there is also a square trough within the upper face of the dedans-battery, at *k*, to hold balls; and another, *e*, in the last gallery, for the same purpose.

Tennis-courts are usually lighted by windows on each side, immediately above the play-line. This plan is open to several objections. The chief of these is on the score of the glare of light, admitted directly upon the player's eyes, from the very place from which the ball frequently flies towards him. On this account, either blinds must be provided, or the windows must be covered with white paint. In the former case, beside the labour of pulling the blinds down or up each time that the sun shines brightly or goes behind a cloud, the windows cannot be opened when the blinds are down, because the wind would then cause the latter to flap about, and to allow long and dazzling shafts of light to shoot across the Court. In the latter alternative, the painted windows, on the sunny side of the Court, cannot be opened at all, to admit the fresh air for which one longs in sultry weather, as they would admit with it the broad blaze of the sun. Another disadvantage is the shadow which is generally thrown on one side of the Court or the other, according to the time of day, and especially at the seasons when light is most scarce in this dark climate. A preferable plan, therefore, is that of lighting the Court entirely from the roof, by which means the most even supply and distribution of light are insured.

P. Barcellon, in his little treatise from which I have already quoted, gives all the weight of his authority to this system. He says that the Court at Bordeaux (built about 1780) was lighted in this manner, "which is the best in all respects: the light is ever equal and soft, for one is never dazzled there, as one often is elsewhere by clouds and sun, particularly while receiving the service; the Court is never wet, as neither wind, rain, nor snow can penetrate

(1) *See* above, p. 39.

[as it did through side-windows, at that time unglazed]; the marker is not obliged to keep in repair a number of expensive curtains and nets; a considerable space of ground also, on each side, which would otherwise be needed in order to procure sufficient light, is thus saved; and, finally, the Court being entirely walled round, all the noises of the neighbourhood are excluded."

Those who have played at Lord's on cricket-match days will appreciate this last advantage. The outer walls, which should rise 15ft. or 16ft. above the play-line when side-windows have to be taken from their height, need only be built 12ft. above the play-line when sky-lights are adopted,—a great saving of cost. If ill-managed, skylights will, of course, admit more heat into the Court than side-windows, because the sun shines more perpendicularly through them; but, when air enough is admitted into the Court from below, and sufficient egress is provided for it in the roof, this very excess of heat assists the ventilation more than anything else. Blinds cannot be discarded, though they will be less frequently used than in Courts otherwise lighted. In the case of a roof with nine bays, all glazed, as shown in the longitudinal section (Plate 24), nine blinds, each being 1ft. or 2ft. longer and wider than the skylight above it, should be mounted on rollers, set horizontally across the roof; and here they could be easily worked with lines, running over pulleys, by a boy, placed in the upper room which is shown in the same section. These blinds, any of which could be pulled at pleasure, would, of course, never be influenced, as are the curtains on side-windows, by gusts or draughts of air; and, when fully extended, would overlap each other, and effectually exclude all sunshine. In order to get the best light, the Court should, if possible, be built lying about east and west.

The walls above the play-line, it has been said, are covered with a thick, dark felt, the effect of which is two-fold. It not only stops all balls which fly above the play-line and strike the soft surface of the felt with a heavy *thud*, quite distinct from the sharp sound returned by the hollow, resonant play-line, or even by the walls below it; but it also does great and almost invaluable service in deadening the echo which, in nearly all modern Courts, makes it very difficult to hear clearly what the marker says. That this idea is not new, has been amply shown by numerous extracts (1) from the Lord Chamberlain's books, containing warrants for provision of "black Bayes [baize]," or "hair-cloth," among other necessaries.

The walls below the play-line must be black, and not too smooth or shining. The net-rope should be covered with green cloth.

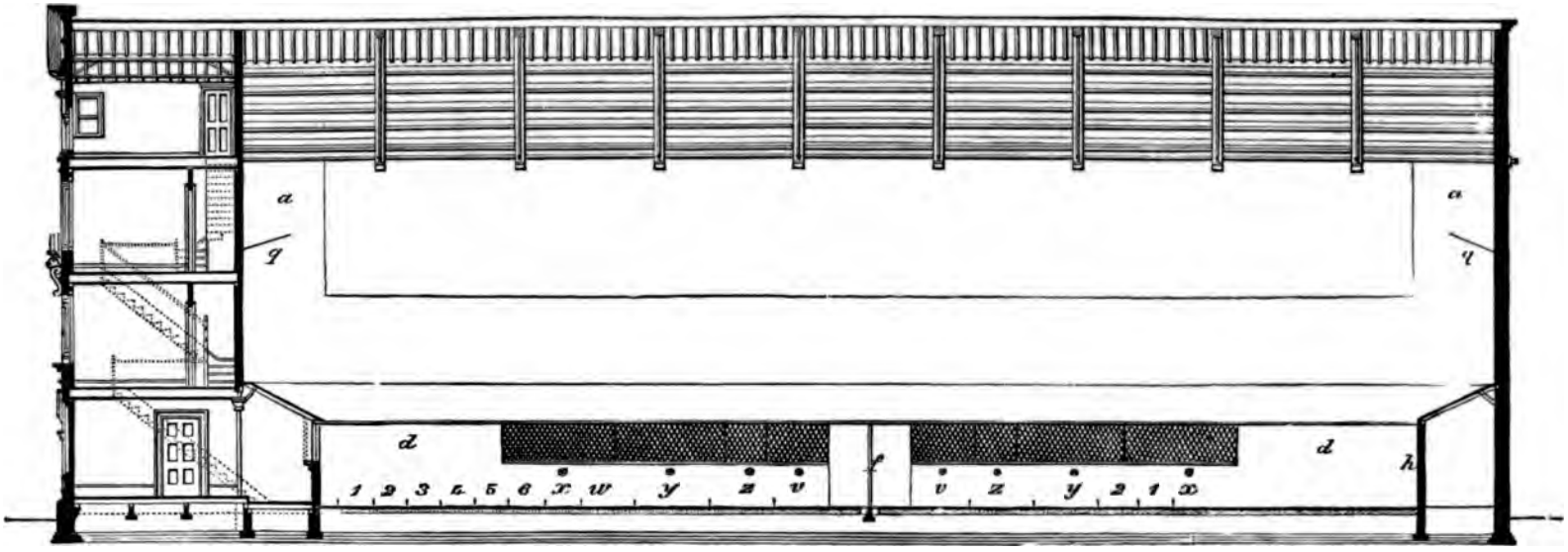
In the design of this Court there are a few peculiarities, which must be pointed out and, as I hope, justified. Novelties are not always improvements, and they should be very carefully considerered before being introduced into such a game as Tennis.

1. The *rabat*, *q*, a net, the object of which is to prevent balls that rise from the pent-house from flying up to the roof, is new in English Courts of the present day only, but has already been described. (2) Commending itself, as it does, to the approval of most players of experience, the use of it will probably be revived, and we may hope to see it generally adopted.

2. All the angles of the openings are here designed to be acute, as in that *Jeu du Comte d'Artois* which Barcellon describes. Not only the angles of the walls which bound the dedans,

(1) *See* pp. 87, 91. This is still customary in French Courts.

(2) *See* above, p. 39.



LONGITUDINAL SECTION.

Plate 24.

galleries, and grille, are cut away, or splayed, as shown on the plan, so as to leave the inner capacities of these openings larger than those which lie between their outer edges; but the upper faces of the batteries are sloped down towards the back of each opening, and the *bandeau*, or plate, on which the pent-houses rest, above these openings, is also cut away similarly, leaving an edge to each pent-house, in those places, as thin as possible, which must be made of hard wood, or cased with thin metal, to stand wear and tear. As this latter alteration slightly increases the size of these openings, the batteries are here made a little higher than usual, though not higher than they already are in some Courts, to meet a possible objection on that score. The effect of the alteration of the angles from right to acute is, that a ball striking inside one of these openings, and rebounding or rolling against the inner face of any of their angles, must perforce remain within the opening. The effect of cutting away the *bandeau* is, that a ball striking below the edge of the pent-house must enter the opening; while a ball striking above the edge must be on the pent-house. Balls actually striking the edge, without glancing either up or down, would rebound from the edge, it is true; but this would so rarely happen that the case need scarcely be considered. The chief advantage of these alterations is that confusion is avoided in many cases, in which the question arises, whether a ball has entered an opening or not; and another is the prevention of lucky returns of the ball from the *bandeau* on the striker's side of the net, and of dangerous blows, from balls rebounding off the *bandeau* of the dedans, which not unfrequently occur.

3. The posts, which divide the galleries, and are usually of large and unwieldy shape, are here replaced with light rods of wrought iron, little more than an inch in diameter. They are sunk in the tops of the batteries, flush with the inner face of the latter; and, at the top, each has a branch, which, being firmly attached by screws to the plate above, helps to support the pent-house. For this purpose these rods are amply sufficient, as well as for the only other end which they serve, namely, that of separating each gallery from the next. They should be painted yellow, so as to be distinctly visible. The usual, thick posts take up far too much space, and are too often struck by the ball.

4. The line-post, *f*, is here put back within the line-opening, at least 18in. behind the outer face of the batteries. By this simple device, a fruitful source of dispute is again avoided. Two out of three markers do not know at present how to mark a ball which touches this post in its flight across the net: the practice in some Courts is not the same as in others; the practice in England is not the same as in France. Here, however, the ball can hardly hit the post and still cross the net. Besides this, there is another advantage: the marker, in all ordinary Courts, is exposed to some real danger of balls striking the post and rebounding upon his head, which is close beside it. This accident, which might be very serious, is far from uncommon; and, in order to deaden the rebound, the line-post is often padded at the point of danger. When entirely free from fear of this risk, a marker will very naturally give a less divided attention to the game, than when constantly exposed to the chance of injury. Having seen, however, that the net should at this point, viz., just below the edge of the pent-house, hang at the height of 5ft. from the floor, it is evident that, when the post is put 18in. further back, the hole in it, through which the net-rope passes, must be pierced two or three inches above that height, in order to keep the net at the right height where it enters the Court.

5. Another dangerous post is that which stands, in other Courts, near to the middle of the

dedans, supporting the pent-house above it, up to which it also serves to continue the half-court-line. A ball very often strikes this post, from which it may rebound and strike a player; but he may suffer a still more serious injury from it, when he is playing a high-bounding ball, which allows little space for striking it before it hops into the dedans. The player then, intent upon the stroke, will get his racket as far back as he can within the opening, prepared to strike, the first moment he has the chance; but, when that comes, he will most likely have forgotten all about the post, and, instead of meeting the ball as he expects, will, perhaps, with all his strength bring his racket, hand, or wrist, full upon that mischievous and unnecessary pillar. Now, there is no such post here: it is completely suppressed in the design before us. The odds of *half-court*, the only case in which it is really useful, are not very commonly given; but, when they are, all that is wanted, to carry up the half-court-line from the battery to the pent-house, is a light iron rod, similar to those which divide the galleries, and like them, too, painted yellow. Iron sockets should be provided in the battery, and in the pent-house, into which this rod might be fitted at a moment's notice: when it had served its purpose, it might be as readily removed. It is not wanted here for the support of the pent-house, the weight of which is carried by a light iron girder.

The plan and section, here analysed and described, were those of the projected Court at Reading, the idea of building which has, unfortunately, had to be relinquished, for want of adequate support. If there be any faults in them, which is quite possible, they can hardly be ascribed to inadvertence or want of forethought; for the object of the projectors was to design a Court as nearly perfect as possible in every detail. How far this object had been attained, experience alone could prove. The section, given in Plate 24, shows a commodious room, at the back of the dedans, and communicating with it by a single step. A row of seats, placed upon this step, would enable spectators to see into the Court over the heads of those who occupied the seats on the floor of the dedans. Above this is a dressing-room, approached by a flight of stairs; and, above that again, another dressing-room. From a passage immediately outside this last, a capital view of the Court would be obtained by a long opening, or window, sufficiently guarded by the *rabat*, *q*, or protected, if necessary, by a net like that of the dedans. From seats at this opening, spectators would see the game almost better than from the dedans itself. The third floor would give accommodation to the marker, as well as for a drying-room, &c. From this floor the blinds would be managed; and, on special occasions, another opeuing, like that on the floor below, might be used as a window. These openings, it is scarcely necessary to remark, would be of no small assistance to the ventilation of the Court; and in winter they could be closed with shutters provided for that purpose.

Of all the matters necessary to a Tennis-player, the chief and most important is the racket. We have seen, in an early part of these Annals, how this grew out of the original glove, to which the real inventor of the racket first applied strings, and its improvers, after a time, added a handle; how it slowly fought its way against the hand and the *battoir* (a wooden or parchment-

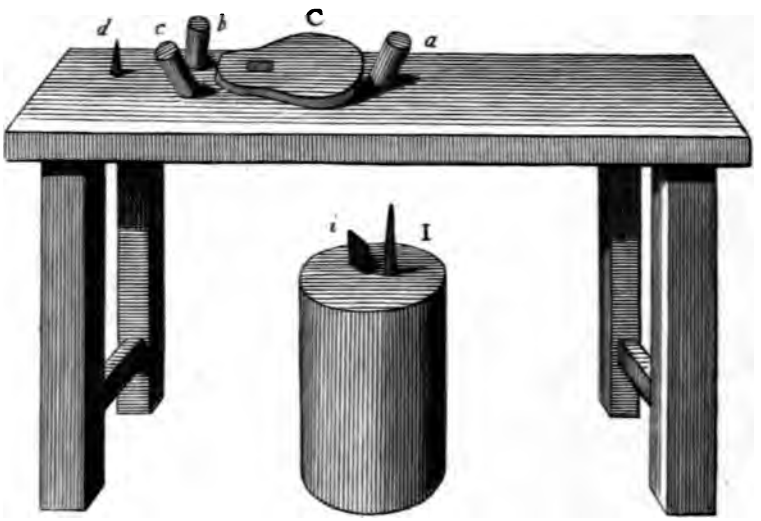


Plate 25.

covered bat), its first and second rivals; how it gradually displaced both of these; and how, having come down nearly as late as 1700 strung diagonally, if we may trust every representation of it till then, with scarcely an exception, it has since been modified, strung differently, and brought to a point which seems to us perfection. We never, of course, know what inventions the future has in store; and it is possible that the next generation, or the next after that, may smile when they look back on the implement which we thought perfect, and pity our ignorance of the beauties of the as-yet-undeveloped racket of the future. So far, however, as wood and cat-gut are concerned, it is not easy to see how anything can be produced better than a first-rate French racket, such as we now have it: and, in most respects, its form has not changed for many years. De Garsault's account of this manufacture (1767), although in portions old-fashioned and out-of-date, describes it closely enough for our purposes, save in a few details, as it now exists. No better account, at any rate, nor so good as his, has been written since his day. It is too minute and detailed for reproduction here, but an outline of it will give the clearest attainable notion of the way in which rackets were then, and are still, made in France.

In the first place, then, it appears that the only wood of which good rackets can be made is ash. The stem-blocks of this tree, which are chosen for the purpose, should be the first cut above the root; the trees selected should be ten years old, and the blocks should be 6ft. in length: above this first cut, they are brittle and worthless. (1) When split into rods, they are made up into bundles for sale; but the best plan for the racket-maker is, to choose his own blocks, sound and whole, to split them up for himself with a butcher's coulter, to shape the rods with a hatchet, and finally to plane them on his own bench.

Here it is, however, that his own special business begins. The rod, having been thus roughly shaped, must next be brought to the same size from one end to the other, which is done by planing it until it is of an even width of about 1in. by ½in. in thickness. It is then marked in the middle; and each half is again similarly divided. All the rods, thus marked, are plunged into a copper boiler, filled with cold water. This boiler is 5ft. long, 9in. wide, and 1ft. in depth: it rests upon four feet, and stands beneath a chimney. A stone is placed upon the rods, to prevent them from rising to the surface, and they are left in steep for several days. When the time has come for making them into rackets, a large fire is lighted under the boiler, and they are boiled in this manner for a good hour; after which, if sufficiently soft and pliant, they are taken one after the other to be moulded into form.

The mould (C, Plate 25) used for this purpose is a flat piece of oak, rather more than 1½in. in thickness, resembling roughly the head of a racket, and resting on a heavy table, to which it is securely fixed by a large iron screw, which passes through the mould and the table, and is fastened below with a nut. A stout wooden peg (*a*) is fitted in a hole, distant about ½in. above the head, and two others (*b* and *c*) at rather more than 1in. from the foot of the mould: an iron peg (*d*) is fixed at a point half-way between the two latter pegs, but three or four inches lower. The first wooden peg being removed from its hole, the still hot and steaming rod is applied to the mould, care being taken that the mark equally dividing its length corresponds

(1) This excellent system is, unfortunately, no longer practised in France: the racket-makers now buy up the carriage-builders' refuse wood, which is ready, dry and seasoned, to their hands.

with the (outside) centre of the head, and the peg (*a*) is replaced, firmly fixing the rod in its position: the ends are then brought round, when the other two marked divisions should meet together at the foot of the mould. If these come right, the other wooden pegs are removed, one after the other, and these parts of the rod are forced close up to the mould, where the pegs, now replaced, hold them and compel them to rest against the iron peg, which is now between them: a few turns of string (*c*, Fig. 1, Plate 27) are tied tightly round the point at which they meet, just below the mould;—and the racket is now moulded. That part which is at the top of the mould is called the *head* (*a*): the two sides the *legs* (*b*, *b*); the part bound with string, the *neck* (*c*); and the ends (*d*, *d*) form the *handle*. In order, however, to prevent the racket from contracting while it cools, two rules, one of iron (*e*), and the other of wood (*f*), are tightly fitted between the legs, the iron rule a little above the neck, and the wooden, which is longer, a little above that again.

As soon as this operation is complete, the wood being still hot, the bent and moulded rod is carried to the shaping-bench; where (the rules being now removed), by means of weights, and by compressing it, with the help of a mallet, between various hooks and cramps, with which the bench is provided, that peculiar twist, or inclination, is given to the head, which is necessary in a Tennis-racket. The side to which it is bent may be called the *right*, and the other the *left* side. The rules are then replaced as before, and the racket is left to cool.

The next part to be prepared is the *middle-piece*: this is made of the wood of the lime-tree, or some other white wood. It is planed until it is 1in. in breadth by ½in. in depth, but at one end it spreads out like a fan. Its length is usually about 17in.

When thoroughly set and cold, the newly-formed racket is taken once more to the bench, still throttled at the neck by the string, and held open above that by the two rules; and there the workman (Plate 26, the figure on the left,) dresses it over with his plane, removing the rough edges and all those parts which in cooling have come to stand out beyond the lines of the true shape, until he has made the whole of it, from the head to the end of the handle, smooth and well-rounded, and to lie perfectly flat. This he does with the plane for the outside only; the inside of the head is carefully formed and finished with a rasp, the racket being held all the while in a vice, such as is used by cabinet-makers. The middle-piece is now placed between the two sides of the handle, and with rasps and files is accurately fitted and adjusted.

In first shaping the racket, the workman wore a small kind of breast-guard, covered with cork, against which he rested either end of the racket in turn; he now uses another kind, covered with box-wood, convex on the outside, and with a hollow in the centre, in which he fits one end of a wimble, in the other end of which he fixes a drill, consisting of a point between two cutters (G, Plate 28). Having replaced and drawn tight the string round the neck of the racket, he begins with this drill, and finishes with another (H, Plate 28), finer than the first and single-pointed, a hole which pierces the two sides and the middle-piece. This hole is intended to receive what de Garsault calls the *racket-nail* (*p*, Fig. 4, Plate 29). Before placing this in the hole, the latter was counter-sunk with a gouge, to fit the head of the nail; and a groove was cut on the opposite side of the handle, to receive its end, which was turned over and clenched upon the anvil (I, Plate 25). This was provided with a spike, on which the nail was bent, and with a short blade (*i*), by means of which the nail was cut, if too long. Another nail (*q*, Fig. 4, Plate 29) was then introduced half-way down the

Plate 26.

handle, the throttling-string having been slipped down from the neck to the end of the handle; and, a third nail (*q*, Fig. 4, Plate 29) having been fixed near the latter point, the string was at last removed as useless, and the rules once more replaced in their former position, a little above the racket's neck. Everyone who knows a modern Tennis-racket is, of course, aware that a screw, or bolt, made tight with a nut, was long ago substituted for the first of these nails; and that, thanks to the strength of this and to the thorough fitting and glueing-up of the two sides of the handle, racket-makers have long been able to dispense with the other two. The best judges, however, are of opinion that nothing has been gained by this change, but rather some solidity has been lost.

The middle-piece, fan-shaped at one end, is made of lime-tree, or other white wood, for the sake of lightness, in order to avoid all unnecessary weight in the racket's head, and to maintain a good balance,—one of the most difficult points in racket-making.

A peculiar inclination, described above, is imparted to the head, in order to give greater facility than a straight racket would allow for returning balls, which are near to the floor, with the kind of stroke proper to Tennis. In de Garsault's time it was usual also to flatten the head (Fig. 2, Plate 27), as well as what he calls the *legs*, with the idea of helping towards the same object; this has long gone out of fashion, as it was likely to do, for it must have seriously weakened the racket at the corners which were made in the process. It was effected by means of an iron instrument (L, Plate 30; *h*, Plate 27) a little longer than the head of the racket, and armed at one end with a hook, and at the other with a sort of clamp, just large enough to hold the neck: between the racket's head and the hook a wedge (*i*, Plate 27) was driven in, and another (*i*, Plate 27) in the opposite direction above it; and both of these were gradually tightened with a hammer. The racket, meanwhile, was placed horizontally in a vice, in order to prevent the *legs* from being bowed outwards by the perpendicular pressure. Upon releasing the racket, the legs were maintained in proper position by a wire bridle (*g*, Plate 27), surrounding them, and the iron instrument was removed. This operation sufficiently accounts for the odd, squarish shape of old rackets,—very different from that beautifully-curved form which is the object of admiration among modern Tennis-players.

The racket is now ready to be pierced with the holes for the strings, which are to cover, or fill, its head with a tight but elastic network. These holes are made in two rows, which extend over the whole circumference of the head, and are so spaced out that no two are parallel, but succeed each other in alternate order, each hole of one row answering to the interval between two of the other; but, when properly bored, they make only one row on the inside of the head. In order to accomplish this the workman begins by tracing with a gauge two lines upon the exterior, about $\frac{3}{8}$in. apart, for the two rows of holes: he then applies a strap, long enough to go round the head, taking care that the two ends meet exactly at the neck; folding it in two, he makes with an awl a hole at the fold; and, replacing the strap on the racket, he marks the latter at the point which corresponds with this hole, and which is, therefore, exactly at the (outside) centre of the head. Working from this point, he proceeds to mark the circumference, with the aid of three compasses, or measures (N, N, N, Plate 31), of wood, armed with steel points, like the teeth of a comb, and differing from each other in the distance between the points. He begins with the first compass, and continues with the second and third, down one line, and then does the same on the other side of the head; after which, he marks similarly

the other line, on each side of the head, only taking care to make the holes alternate with the holes of the first line, thus,— · · · · · · ·.

Having thus marked the places of all these holes, the workman (Plate 26, the figure in the middle), having removed the wire bridle, seats himself astride on a special bench, made for this purpose, and having at one end a kind of box, about 1ft. in height, on the top of which are two iron spikes, clothed with leather, at the distance of 2in. from the edge which is nearest to him. These spikes are about 3in. long, and stand 4in. apart. Against them the workman, armed with his breast-guard of box-wood, rests the racket, which he holds with his left hand, while with his right he directs the drill-point, with which he bores a hole at each mark previously made with the compasses. He bores (B, B, Plate 32, and Fig. 4, Plate 29) eighteen holes in the head, and as many in the lower part of the legs and in the neck of the racket, with a drill of about $\frac{1}{16}$in. diameter, and the rest with one half as fine again; the four last holes on each side of the neck being driven upwards, through the middle-piece, and coming out in a row on its upper end. The two rows of large holes on the exterior of the head are then connected by grooves, cut with a gouge, from one to another; and those six which are on the curve of the right, or inclined, side of the head, are connected by grooves cut in a zig-zag. The large holes are for the *main strings*, and the smaller for the *cross-strings*. In de Garsault's time, the holes for the latter were not connected by grooves, as they are now (except the lowest twelve on each side): this change, in these days of tight stringing, helps to prevent the cross-strings from being cut at the holes, which, indeed, is the object of all the other grooves.

The wire bridle is once more placed in position, and the racket, having been carefully scraped and polished, is now ready to be coloured and strung.

The racket, in old days, as may be seen from pictures in which it appears, as well as from the description of de Garsault, was always brought to a rich brown colour by the process which he next describes. Shortly, this consisted in hanging the rackets, separate from each other, upon iron rods, in a kind of stove (A, Plate 26), at the bottom of which was lighted a fire of sawdust of oak, carefully passed through the sieve, in order to exclude any splinters of wood, the smoke of which might spoil the operation. The doors of the stove being shut, the rackets were kept there, the fire being continually fed with fresh sawdust, for two days and nights, and in damp weather even longer. They were then taken out, if properly coloured, and the nails in the handles were tightened up, the whole of the wood having, of course, shrunk somewhat in the heat. The rackets were not subjected to such severe treatment as this for the purpose only of obtaining a fashionable colour; another end was attained at the same time, in the shrinking and hardening of the wood, as indicated by that necessity of tightening the nails. No mention is made by de Garsault of any period of time proper for seasoning the wood, though this must have been an important part of the racket-maker's business, requiring some amount of judgment; but it is evident that this colouring-stove served to complete the seasoning, as well as to drive out any superfluous moisture left from the steeping. No such colouring, however, is now practised. (1)

It was formerly thought that the middle-piece, now securely fixed in its place, being

(1) By the modern French system of buying the wood ready seasoned (see above, p. 123, n.), the drying-stove is rendered unnecessary.

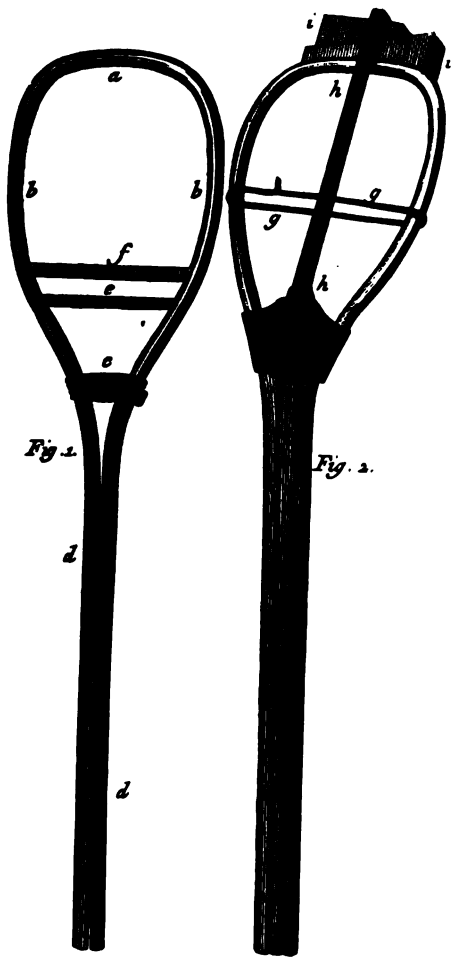


Plate 27.

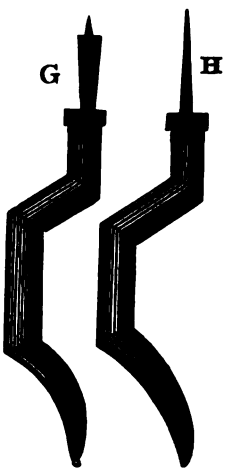


Plate 28.

made of a tender, white wood, must be covered with the fibre of tendons, taken from between the hock and hind hoof of the ox, and with parchment upon that. To allow space for this addition, the middle-piece had to be reduced on each side with a chisel, to about the depth of ⅛in.; the tendon-fibre was then laid upon it, immediately covered over with glue, then well rubbed with a thin polisher of bone (Fig. D, Plate 32), and left to dry. Two pieces of parchment, having been cut upon a paper pattern of the size of the middle-piece, were now firmly glued on each side of it, the broad ends being carried over the fan-shaped top of it, snipped in several places with scissors, and there brought together and made to overlap each other. In modern practice, the tendon-fibre is omitted from this operation, a stout parchment, with strong glue, being considered sufficient; but the former has only been discontinued within the last twenty-five years. The process was troublesome and disagreeable, but was undoubtedly of great use in strengthening the middle-piece.

The whole is then polished with the bone instrument mentioned above; and the racket is ready for stringing. In this state the *hoops*, as the unstrung rackets are called, generally come over now to England, where they are strung, when wanted for use, in much the same manner as in France.

The cat-gut, as it is called (though obtained, indeed, not from the animal whose name it bears, but from the sheep), destined to furnish the racket, is of two sizes. The sort which supplies the main strings is about the same thickness as the lowest F-string of a harp; and the other, a good deal thinner than this, and about the same size as the middle F-string of that instrument, was formerly used for all the cross-strings. The gut made and generally used in England was, till quite lately, rather smaller than that which was made in France, though some of the latter is still imported and used here; but the French gut wore no better for its greater thickness than the English, and it was considered by good judges not to have in it so much *play* (that is, elasticity) as our own. (1) The strings, when bought from the maker, now run generally from 19ft. to 21ft. in length; but the whole of this is not used for each racket strung, the main requiring about 15ft., and the cross-strings about 18½ft. The holes all round the racket's head are made to receive these strings, first the main, 18 in number, and then the 26 cross-strings, which in de Garsault's time numbered 32 or 33.

In preparing to string a racket, it is best to run a brad-awl through all these holes, in order to make them smooth and, as far as possible, to prevent them from cutting the strings. The workman then takes the main string, folds it in two, hooks it over a handle or peg, and so stretches it by not more than two or three efforts. It used to be customary to rub the gut with soap, both for the main and for the cross-strings; this is still done, or was till lately, by a few stringers, but is now generally omitted as being of little use and, perhaps, injurious to the string. The intention was to help the string to run smoothly through the holes.

Taking up the main string, the workman now passes the two ends of it, from the outside, through the two middle holes in the head of the racket, and draws them down equally, so that the ends come together. He then threads these ends through the two middle holes of the middle-piece, and continues to draw one end through the holes at top and bottom on the left side of the racket, until he comes to the last, where he pulls it outside, runs it under two of

(1) The gut now used in Paris is even finer than much that is used here.

the turns already made there, then brings it in at the bottom, and finishes with a knot: taking then the other end, he passes it similarly through the holes at top and bottom of the right side, pulls it outside, and passes it under the two last turns already made there, which serve to hold it while he stretches the string tight. This he does half a dozen times, drawing out each time so much of the end on the right side as he has gained by the stretching; he then brings the end inside, and finishes with a knot, as on the left side (Fig. 3, Plate 29). In tightening the main-string, it is well not to do it too much, as it pulls the head of the racket down, and opens the *legs* too wide. Having fastened off the end, he goes over the whole once more, turn by turn, stretching it so as to get it equally tight throughout. Under the two last turns on each side of the neck, two short pieces of gut, called *rollers*, are placed, in order to prevent the string from being frayed and cut there, where there is a very great strain upon it.

In de Garsault's time it was usual to place an instrument called a *billiard* between the head and the top of the middle-piece, while the main-string was being stretched, to prevent the tension from drawing the head of the racket too far down. The billiard (R. R. Fig. 5, Plate 29) was of iron, made in two pieces, and connected by a screw, by means of which it could be lengthened or shortened at will. One end of it was furnished with a cross-piece, like the top of a billiard-mace, and this was placed against the inside of the head, while the other end rested on the top of the middle-piece; and, the screw being adjusted, the billiard necessarily held the racket to its original length. This instrument is still sometimes employed, but is now only considered necessary in re-stringing rackets which have been weakened by former stringing and use.

The racket is now ready for cross-stringing. Here one of the most important changes of system has occurred, and that within the last ten or fifteen years. De Garsault describes what was then, and continued to be the constant practice till very recent times, as follows. Beginning at the first small hole at the top of one of the legs, the stringer drew half the string through to the inside, and, making a turn round each of the main-strings in his way, he continued so until he arrived at the corresponding small hole in the other leg, through that and back again in the same way to the side at which he began: and so on, backwards and forwards, from hole to hole, but omitting a hole at each turn. This half of the string made eight cross-strings; the other half, similarly passed through the holes already omitted, made seven more. Another string made twelve below these last seven, giving 27 in all [I. (*smooth*) and II. (*rough* side), Plate 32]. These were put in from the top to the bottom; they were then stretched in the reverse way, from the bottom to the top. The cross-strings being taken round each main-string, it was necessary, in order to tighten them, to pull each turn round each main-string separately, one after the other, with a brad-awl or hook. This was done three times throughout the whole of the cross-strings, and enough was gained at the head by this stretching to supply cross-string for the 5 or 6 turns, which had still to be made there, to fill the head of the racket; and then the end was finished off with a knot. Nothing remained now but to equalise the spaces between the strings, and to double ten or twelve main-strings in the head, to the depth of about four or five cross-strings, in order to prevent the former from working and wearing in their holes. This doubling was, and still is, done by introducing the two ends of a short piece of gut into every pair of holes in the head, and drawing them down with a peculiar turn (III. Plate 32) through each *knot* of the cross-string, then pulling them tight, and cutting off the ends.

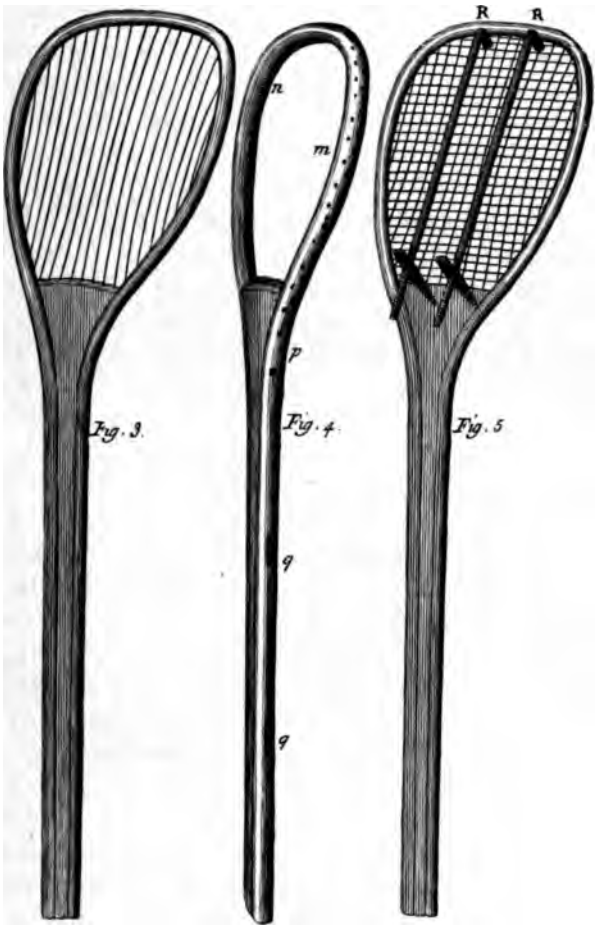


Plate 29.

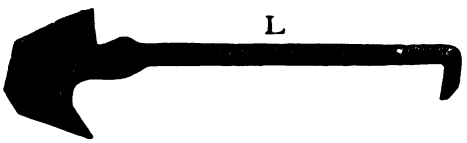


Plate 30.

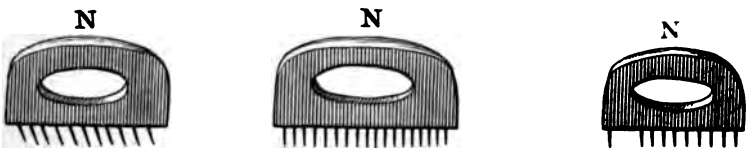


Plate 31.

Plate 33 shows the racket at this stage, maintained in shape by the wire bridle, and completely strung.

The whole method, however, of cross-stringing is now different from that described above. Instead of using a thin string and *knotting*, or what is really only turning, it round each main-string, a stringer now employs a cat-gut of the same size, or almost as thick, as the main-string; this he passes in at the lowest hole on the left side, where he fastens off the end with a knot on the outside. The other end he draws alternately over and under each main string in the way, and out at the corresponding hole on the other side; then back again in the same way to the side at which he began; and so on, over and under the main strings, and through the holes, omitting none, till he reaches the ninth, where he pulls the string tight, and finishes off with a knot outside. He then puts in about nine more cross-strings in the same manner, draws them tight, and makes fast with a knot as before. The remainder he puts in with the next, and last, length of string. There are now, as already remarked, only 26 cross-strings in all, instead of 32 or 33 as there formerly were. A thinner gut, however, is still used, to the extent of about four of these cross-strings, in the head, and sometimes also in the neck of the racket, and is turned round the main strings, as the whole cross-string used to be: this is done in order to give additional strength to those parts, and facility for putting-in and fastening-off a new main string, to replace a broken one. The advantages of the new plan of stringing are greater tension, *play*, and regularity, as well as saving of time and trouble in the operation. The rackets strung in the old way soon became slack, and lost tension and elasticity in their strings. By the new plan, a broken string, it is true, is not so readily replaced; but the racket is much more quickly and easily strung, and has far more play in it.

Until recent days, the handle (V, V, Plate 32) was always covered with a broad strip of leather, wound spirally round it from the bottom to a height of about 10in. This, which was supposed to favour tender palms, had its disadvantages; it soon became moist and greasy, then hardened, puckered into creases, and was very apt to raise blisters on even harder hands than those which it was designed to protect. Within the last few years the use of this leather has almost, if not entirely, gone out of fashion. Scarcely a racket is ever seen now with its handle covered with leather. The wood, when moderately smooth, affords a clean, firm grip, which no such covering would allow. Plate 35 gives the figure of a French racket of the present day, (1) made by Brouaye, as perfect in shape as it appears at present possible to imagine a racket. This may be compared with Fig. A, Plate 32, the representation of a racket, supposed to be perfect, in the days of de Garsault.

Former French makers were Borrelly, Lavergne, Tison, and Leclercq: Brouaye was apprenticed to the latter. John Dynan and his son (1660) are the first English makers of whom we have any record; and Pilet, or Pillet, is the name of the first-rate English professional player, very well known in France about 1780, who was allowed by French critics of that time to make as good rackets as any Frenchman. Since then, the chief English makers have been Watkins, Pittman, Wilson, W. Birt, Cox, John Case, and his son, Henry Case. Case's rackets have already been mentioned. Pittman and Wilson were makers of the lighter implements used in the game of Rackets, and Pittman only made Tennis-rackets for a short time. The rackets

(1) Scale, ¼in. to the inch.

made by Watkins were very much like the pattern of those by Lavergne, which he probably copied. Some of Birt's appear to be simply French rackets, with his name stamped upon the name of the French maker, and so obliterating it.

Of late years, from various causes, it had gradually become more and more difficult to procure French rackets, especially since the siege of Paris. It was said that much of the store of well-seasoned wood had been burnt then, and this was, perhaps, true; but there was also another reason in the great demand, lately sprung up, for rackets for the game of Lawn-tennis, which had, doubtless, overtaxed the supply. It is, however, a pleasure, and no more than justice, to mention that Biboche has recently succeeded in finding workmen capable of producing rackets as good as those of Brouaye. He has only lately sent over to London a few dozens of these, which are quite admirable. Let us hope, then, that we may soon see rackets cheaper again, as well as more plentiful.

Next in importance, if not equally important with the racket, and certainly as indispensable, is the Ball. This consists of strips of woollen fabric, string, and stout white cloth; and is put together in the following manner. Out of a quantity of strips of cloth, about ¾in. wide, provided for the purpose, the ball-maker begins by choosing a number about 6in. in length, which he arranges one upon another to the thickness of ½in. These he coils up tightly at one end and then spreads out the rest in his hands in all directions, wrapping them over the first until he succeeds in forming a little ball of the size of a nut, which may be called the nucleus of the Tennis-ball. Round this he winds other strips one by one as evenly as possible, to about the thickness of 2in. De Garsault justly observes that it is impossible to define more precisely the proper size; "for," says he, "the balls should be made in proportion to the Court, small for a short Court, and larger for one that is longer." In his day, as we know, there were many more Courts, and of many more sizes, than we have now; but, although by the law lately promulgated, balls should be everywhere of one size and of one weight, it is only reasonable that, even where there is a difference of only a foot or two in length, the ball should be diminished in proportion to the Court. Plate 34 represents the ball (1) in its several stages: at this, its first stage, it appears as at A; cut in half, as at B, it shows the concentric layers of which it consists.

When thus far advanced, the ball is carried to the *cup*, a wooden instrument about 8in. in height, fixed upon a bench, and concave at the top. In this hollow the ball is placed, and turned over and over while it is hammered lightly with a little iron mallet, to make it compact and at the same time perfectly round. In order to be sure that it is of the right size, it is then passed through a brass gauge: if correctly made, it will touch the gauge all round and yet just pass.

The next operation is what is called *tying* the ball, an art which few markers possess. The string used for this purpose has but little twist in it, so that it may flatten easily on the ball

(1) Scale, ¼in. to the inch.

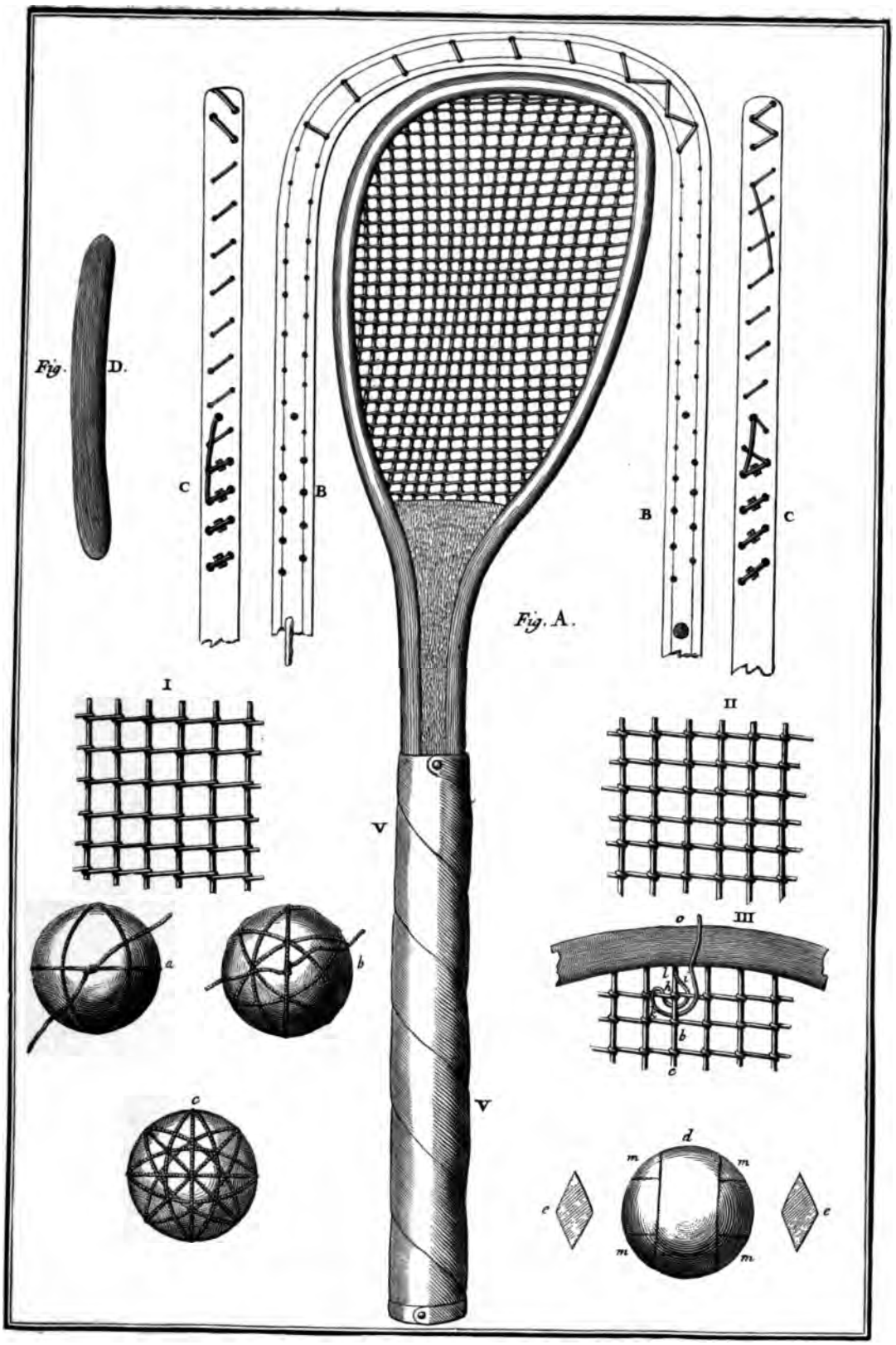


Plate 32.

and cause no lumps. Having taken the quantity necessary, about three yards, the marker (Plate 26, the figure on the right), winds half of it round the upright ball-cup, which he has just been using; the other half he winds round an instrument called the *bilboquet.* This latter is made of wood, about 5in. long; it is round, of about ½in. diameter in the middle and pear-shaped at each end. Tying the end of the string on the ball-cup to that on the bilboquet, with a weaver's knot, the ball-maker takes the ball in his left hand and places it under that knot; then passing his right hand, which holds the bilboquet, under the ball, and bringing it round, and over to him, he thus makes the first lap of the string. Turning the ball at right angles, he makes the second lap. The third is made at right angles to the second, and there he makes a knot (Plate 34 C., compare *a*, Plate 32, copied from de Garsault). The next laps run diagonally over the first, and each one diagonally over the preceding lap. Of these he makes seven, and then a second knot (*b*, Plate 32, from de Garsault); after which he makes six more in the same manner, and a third knot, which is the last. The rest of the string is now cut off, and the ball shows sixteen laps neatly and accurately arranged (Plate 34 D, compare *c*, Plate 32, from de Garsault). It is hopeless to attempt to explain this operation in words: there is a great difficulty in arranging the crossing of the string equally over the surface of the ball, which nothing but long practice can enable the marker to surmount. The knack of doing it is so hard to acquire, that it is generally considered the *chef d'œuvre* of the marker or ball-maker, and few learn it or, at least, attain to perfection in it.(1)

The ball, now completely *tied*, is hammered again in the cup, but lightly, in order to harden it still more, and also to flatten the string. The next and last operation is that of covering the ball with white cloth. De Garsault describes the two bands (*d*, Plate 32) with square ends, which were formerly placed at right angles to each other round the ball, their ends sewn together; as well as the four lozenge-shaped patches (*e*, *e*, Plate 32) which were inserted to fill up the spaces (*m*, *m*, *m*, *m*, Plate 32) left between them. The modern English practice, however, enables the coverer to do without these patches; the two bands are cut with round ends and of such a shape that, when their edges are drawn and firmly sewn together, they meet everywhere, and cover the ball (Plate 34 E.). This is a better plan, as it involves less labour at first, and makes fewer seams. In the hard wear to which the ball is subjected, the thread which joins the edges of the cloth is only too apt to be broken and cut; and, the fewer the seams that are made, the fewer the stitches exposed to the action of the racket-strings, and to the friction against the walls and floor of the Court. The former system, however, is still followed in France.

After each *séance*, or time of using, the balls should be removed from the Court; and, before they are used again, they should be again hammered in the cup, have their broken seams mended, and be then well shaken in the *trouncing-bag.* The latter is a bag of leather, in which the balls are shaken, or *trounced*, from time to time, with plaster of Paris, or chalk, in order to clean them and make them once more white.

The smallest number, of which a set of balls should consist, is six dozen; but a more liberal

(1) The English markers,—and there is scarcely more than one living who can do it at all,—use a thinner string than the French for the purpose; and this does not cut the cloth so soon as the thicker string. They make only fifteen laps, and only two knots, one at the end of the seventh, and the other at the end of the fifteenth lap.

allowance of eight or nine dozen spares the marker much labour in replenishing the ball-troughs, and the players some time and inconvenience in waiting while he does this. Again, to keep a Court well supplied with balls, when in constant use, it is difficult to have too many of these sets; the same set, as I have already said, should never be used for two consecutive *séances*, nor, if possible, twice in the same day. In summer, therefore, when there may be six *séances* in the day, a Court, to be at all well provided with balls, should possess at least a dozen of such sets and each set of a liberal number. Otherwise, the players will have good cause of complaint on account of the shortness of number or bad condition of the balls; and the markers' industry will be overtaxed, or they will simply omit to perform their duty of mending, hammering, and trouncing the balls, before putting them into the Court for use; and to this they will be driven by the parsimony of their masters. It is, indeed, the best economy to have a plentiful supply of balls, and to keep them constantly mended, hammered, and changed. A ball that is used for four consecutive hours of moderately hard play suffers far more than twice the damage received in two hours. Rest and restoration are as necessary to the ball as to the player and to the marker; but there is no Court in England, I believe, in which this golden rule is enforced. The matter is much "better understood in France." In the Court at Paris there is a large accumulation of balls, very many of which are as much as sixty or seventy years old. They are kept carefully mended, and re-covered when necessary; and are used in strict rotation. Each set comprises nine or ten dozen balls, and the same set is never used twice, perhaps, in two or three days. Proprietors and managers of Courts would find their advantage in following this good example; and players would, in consequence, be more often satisfied than they now are with the balls provided for them.

Plate 33.

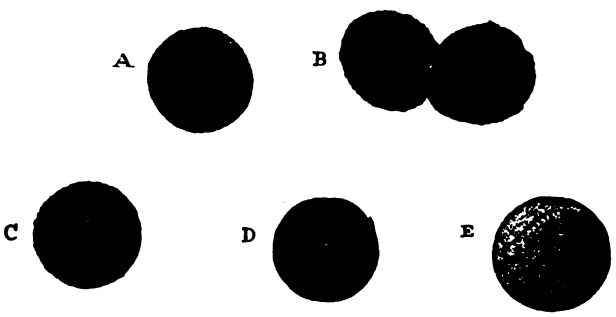


Plate 34.

IV.

THE LAWS AND THEIR HISTORY.

THE laws and practice of Tennis have not been always what they now are, either in England or abroad. No code of a game ever sprang perfect and complete, like Athene, from the brain of an inventor; if the game is good for anything, its laws grow and are developed by degrees, and many years elapse before they reach a point when they can be crystallized, or cast in a permanent form. A. Scaino, an author quoted in an early part of these Annals, who wrote in 1555, and gave us some valuable plans of French and Italian Courts, has also left an interesting account of the various games of this class which were played at that time in Italy. His work is the earliest on this subject, and a few notes from it will be useful in supplying us with data and a starting-point for a general and comparative view of the development of the game, taken as briefly as possible. These notes are numbered here for convenience in future reference.

1. Beginning with an account of the general methods of ball-play,(1) he proceeds to explain(2) the word *caccia*,(3) (Fr. *chasse*, Ang. *chase*), common to all those methods then in use, as being equivalent to *the mark*, or *marking*, *of a ball that is sent*, or *pursued* (*cacciata*); and he defines it as the point at which the ball terminates its flight, when struck neither out-of-court nor in a manner contrary to any other rules (*senza commissione di fallo*).

2. He explains(4) the scoring of the strokes and chases, for both of which he uses one word (*caccie*), and of which at least four go to a game, *i.e.* when one side wins all the four successively, or a *love-game*. These amount, however, as he puts it, to five, if the other side gain a single stroke; to six, if they gain another; and to eight, when they gain a third, and their opponents win the game. Here he notes the admirable reason for thus increasing and limiting the game to eight strokes (or chases); for, "each side having won three, the debate is again set *at two* (*si riduca il contrasto dinuovo a due caccie*), whence came the term *a due*," meaning that the game must then be won by two successive strokes; otherwise it would never be finished, he says, each party winning alternate strokes, and the score being perpetually reduced to equality. He next specifies(5) three sorts of victory; *the simple*, in which strokes are won and lost on each side, but one at last gets the game; *the double*, when one side

(1) P. 14 (Scaino).
(2) *Ibid*, p. 15.
(3) *See* above, p. 54, n.
(4) P. 17 (Scaino).
(5) *Ibid*, p. 18.

wins all the four strokes, or, as we say, a *love-game;* and *the triple*, or *furious* (*rabbiosa*), when, after winning three, one side then loses five consecutive strokes. It is called *furious*, he says, "either because Fortune, having almost given the victory at first to the loser, ... then, as if *furious*, spitefully and suddenly casts him forth from the game with force and raging fury: or, because the loser of such a game, having won his three strokes, and being proud and puffed-up on account of his adversary having as yet won none, rejoices and delights in this, hoping soon to have a great victory; and seeing himself then, as in an instant, lose five strokes and the game, without being able to stand or draw breath with magnanimity, or as conquering his sorrow with courage or for shame, he becomes mad and *furious:* and few indeed are there who do not then fly into a strange and furious despair." The loss of a love-set, to the present day, not infrequently produces a somewhat similar result.

3. Scaino then tells his readers that each stroke won is scored 15 for the winner; that is, for the first, 15; for the second, 30; for the third, 45, or "at-one (*a una*)," by which is meant that only one stroke remains to be gained; and "at two (*a due*)," as it is called, when the game is reduced, or "set," to two strokes to be gained, in order to win it. The term *a una* has been lost; but *a due* is still preserved in the French term *à deux*, corrupted in English into *deuce*. In a subsequent chapter,(1) the author uses the term *vantaggio*, which corresponds to the French *avantage*, and to our own *advantage*. We see here the antiquity of the method of scoring by 15, which remains unchanged in France to this day, and in England also, with the substitution only of 40 for 45, for the sake, probably, of brevity and convenience. This was, evidently, even then a matter of universal custom, which needed no comment; and, with the "setting" of the game at *deuce* (*a due*), it was common, Scaino says, to all ball-games, with the exception of foot-ball (*il giuoco del Calcio*), which he, like Sir Thomas Elyot, but for rather different reasons, excludes from consideration. The Italians, it appears, scored habitually 15 for each stroke, in all those games; and the theory that the scoring by 15 arose from the French foot-chases, which are fourteen in number between the last gallery and the dedans-battery, falls, therefore, completely to the ground, for those fourteen chases were not invented till long afterwards; and they were, in all probability, so devised as to fit into the system, and not to clash with the nomenclature of the strokes, the origin of which must be sought elsewhere.

4. Accordingly, a little later,(2) Scaino gives his explanation of it, which amounts to this,—that the number 15 represents the five strokes (or chases) won consecutively in the triple (or *furious*) victory, multiplied by 3, the sign of that variety of game, which brings to the winner three degrees of honour and reward,—the most, as he says, that can be won in any ball-game.

5. He remarks,(3) and his remark is most valuable to us historically, that chases were then usually called, or marked, *at the point where the ball ceased to roll, or was stopped, after its second bound*; (4) and that this rule was generally observed in games played in the open air (*alla distesa*); but, he says, in the game of Tennis (*della corda*) some did not admit this, but

(1) P. 55 (Scaino).
(2) *Ibid*, p. 40.
(3) *Ibid*, p. 65.
(4) The italics here, and throughout this review of Scaino's book, are mine.

Plate 35.

insisted on the chase being marked at the point where the ball touched the floor a second time. This was then the practice nearly all over Tuscany, and Scaino recommends it warmly, as enabling a player to send the ball with great strength against the bottom of the opposite end-wall, and in so artful a way that its first bound should cease there, and that the ball should return, rolling along the floor; "and this stroke," he says, "is very singular, and with it chases may be won within a hand's breath of the end-wall, remote from the adversary's side . . . . while there is no need for the player, during a rest, to enter upon his opponent's ground." It appears from this that, with the old method of marking the chase where the ball ceased rolling, it was not seldom necessary to follow it up so far as actually to trench upon the part of the Court occupied by the opposing player; and it is easy to see what an improvement was made, when the new method of marking the chase at the second bound of the ball was introduced. This latter system, then only recently invented, has, as we know, entirely taken the place of the former, as far as the close Court is concerned; but the former is still the rule in *la longue paume*, the French open-air game, in which, for that very reason, great activity is required. This change, then, may fairly be said to mark the birth of modern Tennis; and from it is derived the vast importance of the *cut*, a stroke about which Scaino has also something to say.

6. This he describes,(1) although he did not, indeed, appreciate its full value, "as the most remarkable stroke that can be played, and as commonly called *cutting* (*tagliare*) the ball, which is done in this manner. The racket is held firmly and solidly in the hand, and, at the moment of striking the ball, is *opened* somewhat, with the drawing of the arm in such a way as in the art of fencing is called cutting (*fendente*), the ball being, however, received on the strings, *and not upon the wood*; and this effect can be produced both fore-handed and back-handed, higher or lower, and makes the return very difficult to the other player; deceiving him, unless he have much experience, by the curved flight of the ball in the air, by its not coming to the spot to which it seems, at first sight, that it must come, and by the twisting, fugitive, various, and almost incomprehensible bounds, which it makes in falling upon the floor; and in this the French are pre-eminently successful." Our author has here slightly confused *cut* and *twist* together, and has omitted to observe the chief use of the former, in making and playing for short chases: but the passage is so important, as showing the antiquity of the *cut*, and proving the early excellence of French players in that stroke, that I may, I hope, be pardoned for having given it at length, and very literally translated.

7. He discusses in another place(2) the case of a ball played over the cord, and rebounding into the striker's court: this he pronounces bad, because a ball's direction must be judged by its first bound, and the first bound (or *drop*) of this is in the wrong court. In France, he says, if the ball rebound in this manner from the end-wall, strike the net-rope, and remain on that same side of it, it is considered *good*, because the French call a ball *good* which touches the rope in passing: but the usage of the whole of Italy was opposed to this. Similarly, if it rebound into the net, it must be considered *good*, because the net is not put there as a *sign*, over which it is necessary to play the ball, but is attached to the rope only in order to distinguish the balls which pass, from those which do not pass, over the rope.

8. He decides(3) that, when by an error more than two chases have been marked, the

(1) P. 250 (Scaino). (2) *Ibid*, p. 92. (3) *Ibid*, p. 114.

last two shall be counted, and not the previous chases, "because it is always the last actions that are conclusive in this game; and this rule is generally adopted." In this judgment Scaino is entirely opposed to the later, and certainly to all French, authors and framers of laws. Similarly,(1) if two chases are marked when one player has 45, both chases must be played for, unless the player, who had 45 previously to the second chase being made, had appealed and asked if there was not already a chase, and had been answered in the negative; in which case, the first chase must be annulled; but otherwise, they must both be played out, as if the player, who has 45, had only 30. On this point later authorities, as we shall see, were in accordance with Scaino.

9. He observes(2) that, if a player accidentally drop his racket, he does not lose the stroke; but, should he drop it purposely, the stroke is counted against him. Here, again, there is a similarity with the old French rule, by which a player, whose racket accidentally flies out of his hand, as sometimes happens, is allowed to ask the marker to supply him with another, if possible, even in the middle of a rest.

10. A little later,(3) Scaino enumerates five cases in which a player may have to play for a chase a second time: (*a*) when he has failed to win it, but recovers his failure by means of the odds which he receives; (*b*) when he has made *chase-off*; (*c*) when the ball has burst, but this only happened to those balls which were inflated, as the *pallone* and *palla da scanno*; (*d*) when the *battitore* (striker-out) has come within the principal line (= our service-line) in playing the first-stroke, when it is at the option of his adversary to have the stroke played over again; and (*e*) whenever a question arises which the players fail to get decided. It is curious to observe here (*b*) how old the rule is, which still obtains in France, and by which a player is obliged to play for a chase again, for which he has played *chase-off*. Much may be said in favour of that rule; but our own, after all, seems preferable, by which *chase-off* annuls the chase. The case (*d*) is, perhaps, the only indication, to be found in Scaino's book, of a law against the taking of faults. Nothing, in fact, is said by him throughout the work on the subject of service; and it is much to be regretted that he has left us no remarks on that head. My own theory, however, which I express with diffidence, is that the service in those days was a matter of small importance: had it been otherwise, we surely should have had some mention of the conditions under which it was to be given and received, or of laws by which faults were defined. In the kindred and contemporary game of *pallone*, as we know, the service was given by a person who was an attendant, and certainly not otherwise engaged in the game. So it may also have been in Tennis at that time; and the character of the rackets then in use makes it probable that no severe service could have been given, even had it been allowed. In our own country, about the same time, or a little earlier, a practice somewhat resembling that of the service in *pallone* probably existed, as is suggested by an entry in the *Privy Purse Expences* of Henry VIII., already quoted,(4)—Dec. 15 [1531] "itm the same daye paied to one that served on the Kings side at Tennes, at hampton-courte, in Rewarde . . . v^{s}."

11. He defines(5) the *giuoco della palla*, or ball-game generally, as "a debate between

(1) P. 115 (Scaino).
(2) *Ibid*, p. 119.
(3) *Ibid*, p. 121.
(4) *See* above, p. 66.
(5) P. 139 (Scaino).

at least two players, come together in a place where they are drawn up in array, one on one side and one on the other, like enemies; and there they do battle with a solid and round instrument, called a *palla* (ball), made of *some animal's skin*, and so as to bound; each using every endeavour, in order that the victory may be on his side, to drive this ball as much as he can towards his adversary, striking it at the volley in mid-air, or after the first bound, or *tal' hor di contratempo* (at the half-volley), and so sending it to the opposite end of the ground, or Court."

12. After describing other varieties of ball-game, and the balls and implements requisite for playing them, he proceeds to describe(1) the ball and racket used in playing the game which we now call Tennis. The ball, he says, should be a light ounce (Ital.) in weight, and 1⅔in. (also Ital.) in diameter; and as strong, hard, and round as possible. The racket should be like a guitar, the narrow part for the hand, and the rest gradually larger: it should be 11in. wide at the widest, and 1½ft. in length from the end of the handle to the head; and the face "like a small hoop of wood, the inside of which is perforated all round, to hold the strings, which are like the thickest that are put on a Viola, along and across it, like a well-made net.(2) They must be uniform, and very fine and strong, so as scarcely to yield to the pressure of the hand, that the ball may rebound instantly from them, for in this is the beauty and excellence of the game. The racket should be curved at the end, to enable one to return balls out of the corners; and, as it is costly, and more expensive than everybody's purse can afford, an instrument of wood, called a *palleta* or *mescola*, may be used, which is also very common with many players, and is made either quite round, or square, in the part with which the stroke is played, about 6in. in width, and measuring, with the handle, 2ft. in length."

13. In speaking of the Court, Scaino directs(3) that it should be built with its *capo* (hazard-side end) towards the west, so that at any time after noon, play should not be interrupted by the sun's rays: and "the floor should be smooth, polished, and free from every obstacle; so that the ball may not make any intricate or incomprehensible bounds, and that this rare and noble game may be reduced as much as possible to an art, and be freed from fortuitous and irremediable accidents. The cord should be stretched from side to side, not level, but in a curve; in order that strokes played against the wall should pass over the middle of it, where it should be 3½ft. (Ital.) in height: it used to be slightly higher. To the cord should be attached a net, a palm in width, to assist in distinguishing good strokes from bad."

14. He praises(4) the *giuoco della corda*, including that played with the racket, above *pallone* and the *giuoco di scanno*, as being the most honourable and beautiful. "Some," he says, "prefer *pallone* by reason of its very loud noise, like that of a battle, and the chasing of so great a machine, which marvellously develops human strength;(5) others like the *giuoco di scanno* best, for the ingenuity and great judgment which it requires; while some, again, are fondest of the game played with a small ball, and in the open air." He sums up, however, by giving a decided preference over all these to the *giuoco della corda*, and especially

(1) P. 157 (Scaino).
(2) It would appear from this that our present, and not the diagonal, fashion of stringing was known to Scaino.
(3) P. 159 (Scaino).
(4) *Ibid*, p. 180*, wrongly numbered 108*.
(5) *See* the dictum of Gervase Markham above, p. 78.

to that played with the racket; and he mentions (1) the name of a great player living at that time, by name Gian Antonio, of Naples.

In *La Maison Académiqve*,(2) the first and very rare edition of the French book on games, which re-appeared subsequently, in a long series of editions, under the titles of *La Maison des Ievx Académiqves, Académie Universelle des Jeux*, &c., we find a dissertation on Tennis, copied in nearly every particular from the account of *Le Iev Royal de la Pavme*,(3) which laid the foundation for all the descriptions of the game that are found in successive books and editions. This begins with an attempt to prove the origin of the method of scoring by 15, after a brief notice of the opinions of Cicero, Galen, and others, on the healthfulness and value of such games, which we may now well pass over still more briefly. The author then proceeds to consider what he calls "the two doubts" which arise as to the scoring by 15; and these he proposes to solve by one or the other of two alternative explanations, which he lays before his readers. It will be seen that neither of these, however, agrees with the explanation given by Scaino (4) in 1555, when the matter was already so ancient as to be food for critical conjecture. The first "doubt," or difficulty, he says, is to know why we should count, "as from time immemorial we have counted," 15, 30, 45, and then *game*, which latter should be equivalent to 60, rather than by any other numbers, greater or less than these. The second "doubt" is as to the kind of measure signified by these numbers. It appears to him that these numbers cannot have been arbitrarily chosen, but must have been taken because they related to some certain measure, familiarly known to those who first practised the game. His first solution is borrowed from Astronomy: a "Physical Sign" (or Sextant) being the sixth part of a circle, and itself consisting of 60 degrees, each of which is divided into sixty minutes, and each minute into sixty seconds,—it seemed likely that scoring at Tennis was imitated from this division of the circle; for the Physical Sign = four times 15 degrees, as four times 15 make a game of Tennis, and four games made a set, according to the practice in France at that date. This solution, however, will not quite meet the difficulty, as the author frankly admits; for neither do four Sextants make up a whole circle, as four games then made a set, nor are Tennis-players apt to amuse themselves with star-gazing or Astronomy, while enjoying their favourite game, or marking their strokes won and lost.

His second solution is derived from the science of Geometry, which supplied our author with a scale of measurements, taken from the writings of Varro, Pliny, and others, of which the following are a few:

4 fingers = 1 palm,
4 palms = 1 foot,
1 *Clima* = 60 feet in length and in breadth,
1 *Actus* = 2 *Climates* in length and in breadth,
1 *Jugerum* = 2 *Actus* in length × 1 *Actus* in breadth.

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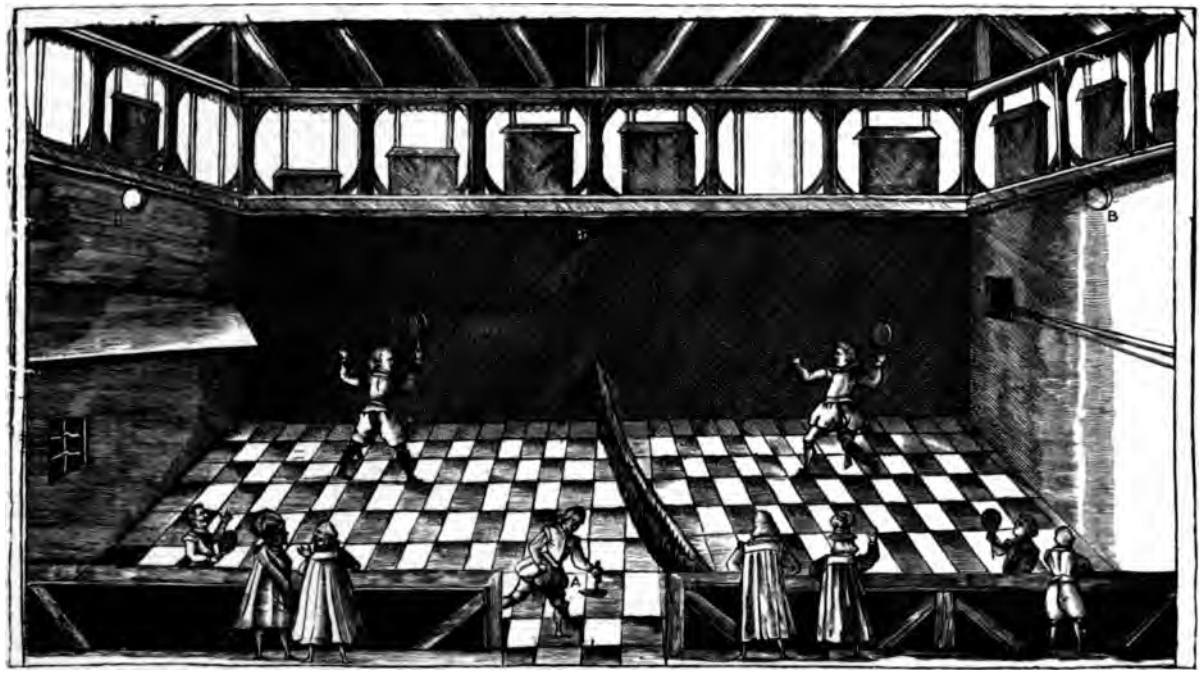
(1) P. 246 (Scaino).
(2) A Paris, chez Estienne Loyson, MDC.LIX., sm. 8vo. Not in the British Museum.
(3) Published by C. Hulpeau, Paris, 1632, sm. 4to.
(4) *See* above, p. 134, § 4.



Hæc **PÏTHI** *domus est qui primus in aëre palmis*
Dicitur inuentas exagitasse pilas

Quiq : pilas melius palmis hic tractat : Honoris
Palmam uel uicto judice victor habet

Plate 36.

luogo, dove si tien giuoco pubblico, Lat. *taberna aleatoria*;(1) and this answers pretty nearly to the French word *tripot*, which meant a Tennis-court, or a gambling-house, indifferently. If *bisca*, however, meant a Tennis-court at any time in Italy, it surely did not do so in the time of Scaino, for he never once uses the word. It is, no doubt, singular that it should be used in France, and be derived, if it be derived, from an Italian or a Spanish word; but, after all, this is not more singular than the name of *Ombre*, given to a Spanish game of cards, known in Spain as *Tresillo* or *Rocambor*, but not known there as *Ombre*; nor than the naming of Tennis, if this indeed be the origin of that name, from an exclamation *tenez*, said to have been used in playing it by Frenchmen, who yet never called the game by that name in their own country. Others, again, have derived the word *bisque* from the Latin *bis capis*, on the ground that the *bisque* is generally taken after winning a stroke, and is, therefore, something like two strokes taken at once. The objection to this is, that the description hardly holds good; for it is as common to take the *bisque* after losing, as after winning, a stroke.

Our author next proceeds to say that, if we count by sets of two games each, "as some foreign nations do," that would be 2 *Climates* to a set, = 1 *Actus*, = ½ *Jugerum*. "But we," he says, go further, and count by 4 games to each set; which are equivalent to 1 *Jugerum* of land, 240ft. in length, and 120ft. in breadth, as much as two oxen can plough in a day." Scaino speaks only of playing by the *game*; here we have, then, the first mention of *sets*, consisting in some countries of 2, in France of 4, games each. "Thus," he continues, "the numbers, or values of the strokes, in Tennis represent the 4 quarters of a *Clima*, counting 15 for each quarter; and these numbers mean feet. Similarly, a game is equivalent to a *Clima*; and a set won signifies a *Jugerum*, by measuring each stroke in its length only; for the chases and strokes are valued in proportion to their length, and not to their breadth." Here he concludes his essay with complete satisfaction at having set "the two doubts" at rest for ever: "*Ce que nous auions proposé de faire*"; Q. E. F.

He then gives two codes of laws; and about these a few words must be said.

The first code is headed thus: ORDONNANCE DV *Royal & honorable Ieu de la Paume, parangon entre tous autres ieux & exercices, contenant vingt-quatre articles, par lesquels sont donnez à entendre les differents & difficultez qui peuuent advenir en ioüant à iceluy, principalement en parties. Faite à Paris en l'an* 1592.

Bene viuere & lætari.

1. (*a*) "*Messievrs, qui desirez vous esbatre, & ioüer à la paume, faut ioüer afin de recréer le corps, & delecter les esprits, sans iurer ny blasphemer le nom de Dieu.*"

So begins the first of the twenty-four articles comprised in the *Ordonnance* of the game, "*made at Paris in* 1592," printed in 1632 by C. Hulpeau, and reprinted in the *Maison Académiqve* of 1659, in the *Maison des Ievx Académiqves* of 1665, 1668, &c. This is a wholesome

(1) The first edition (Venezia, 1612, Fol.) gives *Biscazzare, . . E bisca, e biscazza al luogo, doue si tien giuoco pubblico.* Lat. *aleatorium.*

Cotgrave "with the animadversions, supplements, etc., of James Howell" (London, 1650, Fol.) gives *Bisque: A fault at Tennis.* Howell himself, in his *Lexicon Tetraglotton* (London, 1660, Fol.) sec. XXVIII., translates *To give a bisk, etc., Dar quindici, ò bisco, trenta, mezzotrenta, ò quarantacinque; Donner quinze, ou bisque, &c. . . . .; Dar quinze ò bisca, treynta, mediotreinta, ò quarentaycinco.* Nathaniel Dvez, in his valuable *Dittionario Italiano & Francese* (A Genève, 1664, 8vo), gives *bisca; Académie où l'on joüe:* and *bisque au jeu de paume; fallo nel giuoco di palla.*

rule, which may be repeated without any harm at the present day, and might even be adopted into the codes of other games.

(*b*) It is next provided, still in the first article, that the *spinning* of a racket shall determine the choice of sides, a custom which has survived unchanged down to our time. The first service was not to be counted; it was still called the *coup Dieu*, but had more recently got the name of *les Dames*, or *Damoiselles*,—a sort of *trial-ball*, as at Cricket, but played in Tennis, then a courtly game, in honour of the ladies, though before that it had been dedicated to the Deity himself. This graceful action has gone out of fashion; but it is still usual in France for the players to salute each other, like fencers, before beginning their first set. This, too, is a very courteous practice, and might well have been imitated by English players.

2. (*a*) Following the ancient usage, says the second article, faults count for nothing, there is no such thing as "not ready" (*pourneant*) for a service, and every stroke is marked strictly where it falls; but, if the game be played without this limitation, the striker-out may say he is "not ready."

(*b*) The players must declare the amount to be played for, during the first game; and the winner of the first set keeps the stakes.

(*c*) The sets are of 4 games,—*i.e.* the best of 7 games; but, if the players reach 3 games all, an advantage-set must be played: otherwise, the set may consist of 6 games,—*i.e.* the best of 11 games; and in this case no advantage-set need be played, except by agreement of the parties.

This clearly was a transitional time. In Scaino's day (1555), in Italy, they played *by the game*; nothing was said about sets. Forty years later, in France, the set, which had already been established, was being developed beyond that stage at which it was won by the player who first scored four games; and was passing into that which approaches the present system of 8-game sets in France, and with us of 6-game sets, but with this exception, that advantage-sets were not then the rule, as they now are.

3. (*a*) Before beginning to play, the net-rope was to be stretched at such a height that, from one end-wall, the foot of the opposite end-wall could just be seen over it. This was a rough and ready way of arranging the height of the net "by observation:" no measure was given for it, such as we now have (3ft.), and no allowance was made for the difference in height of the observers who set it at one time or another. An average must have been taken, we may suppose; and it would then come about right. The height now prescribed by our laws,—half the height of the tallest men (except giants),—is, no doubt, the best practical standard, as affording a free stroke to all players of ordinary stature, the ball being played, as a rule, about waist-high, though often played lower, and often even higher than that.

The French rule was not more precisely stated than thus until the time of Barcellon, who decided that the person who fixed the height of the net should be 5ft. 3in. (Fr.) in height, and *should not stand on tiptoe.*

(*b*) The same article declares that a ball which is caught between the net and the rope, or even in the net-post (*i.e.*, of course, between the net-rope and net-post), should be counted against the striker; for a return, to be *good*, must pass the rope.

(*c*) A player, again, in pursuing a ball up to the line, must not raise the net-rope.

4. The players were to be attended by one or two markers, who stood at the two *doors*,

when there were two markers: when there was only one, he stood at the *door* on the service-side. The duties of the markers are thus defined; (*a*) they were to mark the *second bound* of the ball, or *là où il touche* (wherever the stroke touched), as the saying was then; (*b*) to warn the players in a loud voice when there were two chases, or one, when (either of) the players called *chasse morte;* and (*c*) to say where the chases were, and where they might be won: but, should the players have called *chasse morte*, and the markers have failed to reply that there was a chase, the chase (if there were one) remained *morte*, or was annulled. Here we see (*a*) the first decided establishment of the system of marking the chase at the *second bound*, or *fall*, of the ball, which, according to Scaino,(1) was only being gradually introduced from Tuscany. As early, then, as 1592 this was the practice in France. *Chasse morte* (*b* and *c*) was clearly an interrogative expression used by the players, when either of them had reached the score of 45, to ascertain if there were a chase to be played for, and therefore a necessity for changing sides; if the marker (*c*) misinformed them, however, it then became too late to correct the error (in the absence, presumably, of any correction by the spectators), and the chase was, of course, annulled.

5. The fifth article forcibly points out to the markers the duty of marking and reporting faithfully, without showing favour or affection to any, the verdict of *the majority* of the spectators (in doubtful cases), as for one side so for the other, under pain of forfeiting their wages and places; considering that their conscience was concerned, and that this was a game which was ruled by justice. This is the first enunciation of the law of appeal to the dedans, and of the decision by the verdict of the majority.

6. The players, whenever a difficulty presented itself, were expected to use this power of consulting the spectators, whose decision they were not to impugn; or they might even appeal to the markers themselves, in case of no one else being present, to judge, at the bidding of the players; when the latter, again, should not complain against their decision.

7. (*a*) If the ball in-play touched one of the markers, or any other person looking on, or even a basket or towel, held by any person in the gallery, or any other similar thing, it was to be marked a chase there, where the person, or the thing held, was touched; but, in case the thing touched was not held by any person, the ball was to be marked *où va l'esteuf* (wherever it went), without regard to the touching of the thing in question.

(*b*) If, however, one of the players chanced to touch the ball in-play with any part of his body, it was counted against him.

The last (*b*) is still the rule with us; but not so (*a*) the former.(2)

8. Should one of these markers have called a chase wrongly, through forgetfulness, that was not to prejudice the players, since the first chase must be played first, as it was made, and so on; and a second gallery chase, for instance, must be played for there, where it was made, even though the marker should have called it *last gallery* by mistake. This rule, again, is still in force, and could not be changed for the better: the marker, having once marked a chase, cannot by his own forgetfulness alter that chase, which has become an established fact. Upon this is based the note to our law 27, which authorises the spectators to "correct inaccurate scoring of chases, strokes, games, or sets."

(1) *See* above, p. 134, § 5.

(2) *See* below, Law 17 (*b*), and the definition of *enter*.

9. It is provided in this article, that players should play a fixed number of sets,—the best of three,—the loser to pay the charges, and neither to leave the Court except for some legitimate cause, such as *rain*, or night coming on; in which case the player who had the worst of the sets or games was to pay twice as much as the other towards the charges; or they might play *en deux parties liées* (the best of three sets, twice), and should not leave off except by mutual consent, when they should each pay equally, and name a time for finishing the match.

10. The tenth article is important, and decides three points.

(*a*) In serving, if the ball touched only the edge of the pent-house, or the *rabat*, it counted for nothing, and the stroke was to be played over again; unless, indeed, the players had agreed that every fault of every kind was to be counted against the striker [*qui faut il boit* (*sa faute*)], a hard and, probably, an unusual rule:

(*b*) every ball in-play that struck the board (*l'ais*), a hazard in the back-hand corner on the service-side, previously described (above, p. 36), or even struck only the nails which held it, but struck them or it *on the volley* (*i.e.*, before *dropping*), was counted 15 for the striker: and

(*c*) every ball in-play which entered the *lune* was also counted 15 for the striker.

In the first case (*a*), a great puzzle occurs in the law, as stated in the *Maison Académiqve*, 1659, which begins thus: *Si en seruant sur* bois *l'on ne seruoit que sur le* bois, *contre le bord de ladite* bois, &c. This, however, was easily explained by a comparison of the text with that of Hulpeau, of which it is a mere reprint, with the addition of a few typographical errors, one of which it was that made this passage obscure. In Hulpeau's law the words run thus: *Si en seruant sur* thuille *l'on ne seruoit que sur le* plastre, *contre le bord de ladite* thuille, &c.; and it is clear that the printer of the *Maison Académiqve*, in substituting the word *bois* for *thuille*, has simply neglected to change the gender of the article in *ladite*. The question then arises, why was this substitution necessary? The answer is historically very interesting, and is shortly as follows; the pent-house, which in Hulpeau's time (1632) was covered with *tiles* set, of course, in *plaster*, was made entirely of wood in 1659. When wooden boards were substituted for tiles, the printer of the current laws had to make a corresponding alteration in his text; but he forgot to correct the context, and left *ladite bois*, where he found *ladite thuille*. His blunder serves, then, to fix the time at which this important change was made in the construction of the French Tennis-court.

11. (*a*) If the striker-out cried "*pourneant*" (*for nothing, i.e. not ready*), he was expected to do so before the ball served left the pent-house, before he made any attempt to return it, or before it fell in the nick or entered the *trou* (*de service*), a hazard which was situated in the grille-wall, near the service-pent-house, and about 6ft. above the floor; otherwise it was too late, and the stroke was counted against him.

(*b*) The server might not cry *pourneant*.

12. (*a*) If by accident three chases had been made, the last was not counted; the whole *rest* went for nothing, beginning with the service, even if that had entered the *trou* (*de service*).

(*b*) A ball sent out of the Court, above any of the walls, was counted against the striker, even though it came back into the Court from outside, if a service or stroke had been subsequently played.

The former part (*a*) of this article, in accordance with which is the universal practice

of the present day, was entirely opposed to that of Italy, as set forth by Scaino.(1) Our present rule is certainly the best; for, when two chases have been made, the marker should warn the players to change sides, and to play for them; nor can the mistakes of the marker, unless undetected, alter the real state of the game; if his error is pointed out, any strokes or chases made in the meantime should be annulled.

13. If, on the other hand, two chases should have been made while the score of either player was at 45, that player was not to lose his advantage on that account; but, in order to score the game, he must win both chases or, at least, the last; and, if his opponent had scored 30 and won the first chase, the score would be deuce; and, if the former then won the second chase, his score would then be only advantage. "For this reason, when a player scores 45, he should always call *chasse morte*." This is in accordance with Scaino,(2) and so shows the antiquity of the custom of appealing to the marker, to know whether there be a chase or not, on reaching 45 or advantage.

14. A player who scored 15 or 30 less than he had really won, if he discovered his mistake before the game was finished, might have it corrected; and similarly, in the case of a mistake in counting the games of a set, this might be rectified, if discovered before the end of the set. If, however, a single service or stroke had been played after the end of the game or set in question, the opportunity was irrevocably lost, and the player who suffered the loss had to (*boire sa faute*) submit to the consequences of his error. It is evident from this article, as also from article 4, that the strokes were scored by the players themselves in those days, and not by the marker of whose duties this was not then one.

15. (*a*) When one chase, or two chases, had been marked, if the ball fell on one of the said chases, if it was a chase to be played for, the ball was to be marked there, where it fell; but if it *dropped* there, that was only to be counted for a bound, and the stroke was to be marked (*où va l'esteuf*) wherever it went, or fell.

It is difficult to see the necessity for this law, unless it was intended to apply to such balls as *dropped* or *fell* upon other balls which had already made chases, or upon the marks, or standards, which indicated such chases: it is very obscure. No reference can be meant to the case of *chase-off*, for that is differently described and regulated in another article (18).

(*b*) Every stroke which made a hazard (that is, we may suppose, *entered* any hole, or window) above the *tiles*, was counted against the striker; below them all strokes were counted *good*.

16. (*a*) A ball which entered a gallery, and returned into the Court, after touching a person in the gallery, was counted as having entered that gallery, and was marked a chase there, accordingly; but

(*b*) if it only made a bound in the gallery, without touching any one, a player, who could return it, might do so.

(*c*) A player, who returned a ball into the same gallery in which the chase was, for which he had to play, had to play for that chase again.

Here, again, is a confirmation of Scaino's rule;(3) the practice is still the same in France, but in England the chase is annulled in such cases.(4) By analogy, the French say,

(1) *See* above, p. 135, § 8.
(2) *See* above, p. 136, § 8.
(3) *See* above, p. 136, § 10 (*b*).
(4) *See* below, Law 22.

a ball should *fall better* than the original chase, in order to win it: and, when a player has allowed a chase to be made, he must make a better chase himself in his turn, and play till he does so, or lose the stroke; because in Tennis a stroke is not scored to a player who makes as good a stroke as his opponent, but to one who makes a better. This appears very reasonable, but so also does our argument, in favour of the English system: when a player, we say, has changed sides, to play for a chase, he has already lost what is to nine players out of ten a great advantage, the service—(for it is not necessary here to consider hazard-side chases, which are generally easy to defend); if then, under that disadvantage, he has succeeded in landing the ball at as good a chase as his adversary had previously made, he has done as much as should be expected of him, and he may reasonably claim to have the chase annulled, his adversary continuing to enjoy the advantage of the service. It is true, of course, that some players prefer the hazard-side, as favouring their first-stroke which is, perhaps, superior to their service; but this is only the exception to the rule, for a good service is a serious attack, and the opportunity of giving it is proportionally valuable to the server. Practically, therefore, the player who has failed to do more than make chase-off, is sufficiently punished already, in having lost the service, and may well be excused from having to play for the chase a second time.

17. (*a*) In cases of doubt,—whether the ball, for instance, was struck before it *fell*, or whether it passed over or under the net-rope, and no decision was obtained from the spectators,—the ball was to be marked (*où va l'esteuf*) wherever it subsequently fell, as in all similar, undecided cases; because it was for the appellant to have his appeal allowed by the judgment of the dedans, and to prove his claim.

(*b*) If this happened in playing for a chase, the stroke was to be played over again.

(*c*) "If the stroke was finished (*du costé du ieu*) on the hazard-side, and an appeal was made, as to (*s'il y a ieu ou non*) whether it was a stroke or a chase, and no judgment was given, nothing was marked," any more than as though the ball had not passed the net.

Here again is a very obscure passage, which I cannot translate in any other way; and no help is given by later editions, which only reproduce the same words, with scarcely the difference of a syllable, and without the smallest explanation, as late as 1786, and perhaps later.

(*d*) Generally, when the spectators were equally divided in opinion, the stroke was to be played again. There was, in fact, no other course logically open.

18. (*a*) If, in playing for a chase, the ball *fell* (*en mesme endroit*) chase-off, it was necessary to play for the chase again; and

(*b*) if, upon appealing to the dedans, to know whether the stroke won or lost the chase, no decision was obtained, or the spectators were equally divided in opinion, it was similarly necessary to play for it again.

(*c*) Similarly, in the case of a service, when it was doubtful whether it was good or a fault, and no judgment could be got from the spectators, it was to be annulled.

(*d*) After crying *pourneant* several times, and having been asked by the server *Y estes-vous* (Are you ready?), and having replied *Yes*, if the striker-out cried *pourneant* again, he lost the stroke.

This last (*d*) is much the same in effect as our Law 9.

19. (*a*) When a player claimed a stroke, or any similar advantage, for himself, which his opponent disputed, appeal was to be made to the spectators; and, as in other disputed

cases, it was for the claimant to prove his claim; if no judgment was obtained, his claim was disallowed.

(*b*) The recipient of the odds might take his odds, or any part of them, at his pleasure, in the first game, or even leave the match unfinished; while, on the other hand, the giver of the odds, had he even won 3 games and 45, but not the fourth (and last) game of the set, could only draw the match by the consent of his adversary.

20. (*a*) *Touchant la biscaye* (as for the bisque), it might be taken at any time when it pleased the player, to whom it was given, to take it: only,

(*b*) in the case of two chases, he was to take it for the first, or for the second if the first had been played.

(*c*) Having changed sides, a player might not go back to take his bisque.

(*d*) A fault might not be taken *que la faute ne soit faite* (unless, or until it were made, or completed);

(*e*) in case of a chase, the fault *ne s'y peut prendre*, or *perdre* in later editions (could not be taken on that account).

These two clauses (*d* and *e*) are difficult to understand: I give the best rendering that I can, but I should be glad of a better.

21. (*a*) If one of two players chose, for any reason, to leave the set unfinished, the other might, if he pleased, finish the set, provided he paid.

This rule, again, seems somewhat unnecessary, and difficult of explanation; it is not stated whether the player, who continued to play, was at liberty to finish the set with the marker, or with some, or any, other player. It may have been meant to govern any bets that were pending when the first player left the Court.

(*b*) By the next clause it was provided that all bets were to follow the course of the set, under all circumstances; and

(*c*) those who betted were not to warn, to judge for, nor to give advice to, the player whom they were backing.

22. (*a*) The small charges, except for (lost) balls, such as for bread, wine, fire-wood, shoes, and markers, were to be paid by the player who won the bets; but,

(*b*) should these charges exceed his gains, the balance was to be paid by both players in equal shares.

(*c*) If they played only for the wine which they drank, then those other small charges were to be deducted from the money lost on that account, unless the players had previously agreed *tous frais payez* (all charges paid, *i.e.*, that the bet was to be clear of all deductions).

23. The twenty-third article, which begins rather magniloquently (*a*) with these words, *Ledit Royal ieu de la paume est libre, l'on n'y doit estre contrainct, si ce n'est par obligation de parolle, par celuy qui iouë*, declares that a player, having given his word, ought to keep it faithfully.

(*b*) Should he, however, find himself unable to do this, and be obliged to quit the match for any legitimate cause; in this case, though he stood to win, having the best of it, he should leave in the hands of a third person as much money as his adversary (to cover the charges and bets), in order to finish the match at an appointed time.

24. Beside all the cases for which provision was made in the above articles, it was evident that there were, or might arise, some others in the course of playing; these were to be decided,

according to the judgment of the Masters of the art, or the spectators, or markers, as the cases arose; since it seemed impossible to define or describe them all before-hand.

Animus gaudens ætatem floridam facit. PROVERB. 17.

Bon pied, bon œil.

In addition to this *Ordonnance* of 24 articles, which regulated the practice of Tennis in all ordinary games and matches in Hulpeau's time, he gives us a table of *LES FORMES TENVËS & obseruées par les anciens Maistres du Royal & honorable ieu de la Paume, lors qu'il se ioüe vn prix,* —a code, in fact, of regulations for prize-matches; and these were of an exceedingly strict character.

1. By the first, it was declared that all who wished to play for the prize in question were courteously received, on condition that they abstained from swearing and blasphemy against the name of God, on pain of being fined 5 *sous* for each offence, the amount of the fine to be put into the *tirelire* (money-box) of the Master of the Court. This is identical in spirit with the first article of the *Ordonnance*, with the addition only of a specified penalty, to be inflicted upon every infraction of the rule.

2. The said Master was to give the *bouquet* and *hat of flowers*, the *gloves*, and the *silken shoulder-knots*, with the *silver racket* and *ball*, which were the prizes, to the champions who desired to contend for them; and to the winners' generosity and consideration it was left to recoup him (*le tout à l'honnesteté & discretion des gaignans enuers ledit Maistre*). He was also to select the competitors who should begin the matches.

3. These prizes were to be awarded on three several days, on each of which the challenged players were to be present from eight o'clock in the morning till seven at night, to receive all those who might wish to challenge them. The former were allowed, during their play, to break off for the space of one hour for dinner, and to make any necessary change of clothing.

4. The matches were to be four-handed; the players who opened the match were to be *dans le jeu* (on the service-side?); the first service was to be counted as well as all faults; and there was to be no *pourneant* allowed. The plaster edge of the pent-house was to be considered *good;* the *trou de seruice* to count for nothing; the *ais* was to be treated as part of the wall; and a stroke, which touched the net, counted against the striker. This hard-and-fast law, with the annulling of some ordinary hazards and allowances, is very curious, and is now as obsolete as the hats and bouquets of flowers, &c., for which these ancient *paumiers* played.

5. The matches were to consist of two *parties liées* (best of three sets), without advantage-games; having lost the first set, the players were to change sides. If the ball entered the grille, or one of the galleries, or any other opening, it was to be marked (*où va l'esteuf*) as having entered, whether it touched any person there or not. If there was a chase in a gallery, the player who returned the ball into that same gallery lost the stroke: in these prize-matches there was no such thing allowed as playing a stroke a second time (*à refaire*).

6. If the challenged players succumbed to stronger antagonists, they might afterwards come in again, but then as *seconds* only; and, if once more successful, and having beaten the others, they might resume their places as before. The two who opened the matches might, if they chose, also close them together, having only played each a stroke.

7. These prizes were to be played for, as has been said, on three several days. On the first, the *hat* and *bouquet of flowers*, with the *gloves* and *silken shoulder-knots*, were presented by the Master of the Court to the winners; and he begged them at the same time to return on the earliest day that could be fixed for finishing the matches. On the next, the *racket* was given; and the *silver ball* on the third and last day.

8. Before beginning to play, each player was expected to pay a quarter of a crown into the said money-box, to go towards defraying the cost of the provision which the master had to make, during the match, of bread, wine, fire-wood, towels, and shoes, for which he made no specific charge. He charged only for the balls that might be lost; and of these he gave not more than 20 for two dozen, in order to cover the expense of wear and tear of rackets.

Bon pied, bon œil.

It appears, therefore, that the Master of the Court supplied shoes and rackets to the players, as well as fire and some refreshment, at a fixed general price. This custom remained in force for very many years. Our author next adds a full translation of the opinion of Galen upon the usefulness of this, or some such game, in improving the condition both of mind and body, a point upon which my readers can satisfy themselves, either by theory or practice, without my interference; and he concludes (1) with an equivocal poem, or charade, the solution of which is to be found in the word *l'esteuf*,—the Tennis-ball.

The frontispiece to Hulpeau's book, reproduced in *fac-simile* as the frontispiece of this work, affords us an interesting illustration of the state of the game at the time when he printed his book. I owe to a friend in Vienna the opportunity of consulting this rare little work, as well as the power of placing before my readers this very curious view of a French Tennis-court in 1632. Roughly etched, as it is, by the artist whose name appears reversed, *J. Crebiette Fecit*, with the date, in the right-hand lower corner of the plate, it shows us very clearly the tile-covered pent-house, which, in a Court so open as this, must have been necessary, in order to protect the spectators from the weather. Being a Court of the kind called *Quarré*, and having, therefore, no dedans, it had a *trou;* but, strange to say, although Hulpeau has mentioned the *ais* in his laws, that hazard is not depicted in his frontispiece. Instead of it, we see a *lune*, square, and at the height of about 6ft. from the floor, by the side-pent-house, and not, as in the Tübingen Court (Plate 36), round, and high up in the middle of each end-wall. In fact, the positions of these various *hazards*, on a system which can only be excused by their name, seem to have been left very much to chance, or to the individual fancy of the builders of Courts. Here, for instance, the *trou*, (2) which de Garsault describes as on the floor-level (*à raze-terre*), is placed as

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(1) This occurs on the last page (p. 39), after the word FIN, and after the following note, "Le tout veu & corrigé par les Docteurs saincte Barbe, enfans de l'esteuf, & plus versez en cet exercice. A Paris en l'an 1632.

Bon pied, bon œil."

He seems to have been very fond of this motto, which he uses thrice in the course of his little book.

(2) While on the subject of the *trou*, it is, perhaps, worth while to note that this word is translated in the *Dictionnaire Royal* of Abel Boyer (La Haye, 1702, 4to.), in one of its senses, as the *hazard at Tennis*. It is not unlikely that it had this sense even as early as the time of Shakspeare, and that he referred to the *trou*, when he put that often-quoted threat into the mouth of Henry V., that he would "play a set, should strike his (the dauphin's) father's crown into the *hazard;*" more especially if the hazard was one which lay so low, upon the floor, that some additional measure of insult or ignominy would naturally be coupled with the action of striking into it the French king's crown.

high in the wall as the *lune;* and it was placed similarly in the view of the Tübingen Court.(1)

The other *trou*, called the *trou de service*, and mentioned in the eleventh article of Hulpeau's *Ordonnance*, is not and, indeed, could not be shown here, as the view is taken from that part of the Court where it was situated; but it was clearly figured in Plate 36, where it appeared to be crossed by bars of iron, making a sort of *grille*. That Court (at Tübingen), being also Quarré, had no *tambour*, nor a *grille* where that hazard is found in Courts with *dedans*.

There remains yet one *hazard* which has not yet been noticed, nor can I find any mention of it, directly or indirectly made, in any of these early books on Tennis,—the *winning-gallery*. The first allusion to it, which I have been able to discover, occurs in de Garsault's book, published in 1767. That writer says (p. 24), "the players on the *hazard-side* have two openings to defend, the *last gallery* and the *grille;* for they lose 15 each time that they allow the ball, which is sent to them, to enter either of these, either on the bound or at the volley. It is not likely that this hazard was then of recent invention; it is mentioned as a thing well known to all who knew anything of Tennis. It is equally hard, however, to believe, on the other hand, that it was invented already in 1592, when Hulpeau's *Ordonnance* was made, or in 1632, when he printed it; for he scrupulously mentions the *trou*, the *lune*, the *ais*, the *dedans*, and the *grille*, but makes no allusion to a *winning-gallery*. It was, therefore, invented at some period between 1632 (2) and 1767; we are irresistibly driven to that conclusion. Yet every edition of the *Académie des Jeux* reproduces the laws, as published by Hulpeau, with slavish fidelity, down to the time of de Garsault, who first described the game scientifically, as it was in his day, and mentioned the *winning-gallery* among the hazards: and more than this, editions of the *Académie des Jeux*, even subsequent to the publication of his book, as for instance those published in 1777 and 1786, and, for aught I know, many more, continued to reproduce the old laws of 1592, with altered orthography, it is true, but otherwise unchanged, and still ignoring the *winning-gallery*. It is, therefore, totally impossible now to fix the date at which that gallery was first made a hazard, more nearly than as stated above,—at some period between 1632 and 1767,—some point in a space of 135 years!

De Garsault, again, was the first to describe the chases, 14 in number, and each 1ft. (Fr.) in width, counted from the dedans-battery, as well as the gallery-chases and the chases on the hazard-side, all defined by foot-square flagstones,(3) and by lines and numbers painted on the floor and walls. We cannot, however, suppose that these painted and numbered lines were first invented in his day, or by him; for it is clear that he only described the Court and game, and did not invent anything. Nor, again, can we suppose that they were known in the time of

(1) Fixed against the battery, just on the hazard-side of the cord, there is a curious little bench, the use of which it is difficult to explain. It might be said that it was intended to serve as a shelf, on which to place the refreshment of the players, or as a seat for the marker; the objection to either of these explanations being, that here is a game represented, and the bench or shelf is used for neither of these purposes. A no less strange place for the marker was that, however, which is still within the memory of some living players, as being in use in the Oriel-street Court at Oxford, many years ago,—a little niche, cut in the main wall, close by the net-hook.

(2) Frissart, the author of the Latin Poem (1641) quoted in an early part of this work (p. 25), has an allusion to the *Extremum Xystum* (p. 6), which may be thought to refer to the *last gallery;* but he does not make either of his personages play into it in their game so as to win a stroke, though he represents them as scoring freely in all the other winning-openings. That passage, therefore, cannot, I think, be deemed conclusive as to the date of the introduction of this hazard; the words, probably, signify only the *back bench*.

(3) Barcellon (p. 76) also describes these.

Hulpeau; for it is evident that they were not then known, or he would have mentioned them, as he mentioned every other point in the game; beside which, he expressly indicated how the chases were marked (art. 4), and this indication is amplified or explained in later *Académies* (as, for instance, in that of 1728) by this definition: "A chase at Tennis is the *chase* (or pursuit) of a ball at a certain point in the Court, *which is marked*, and beyond which a player must (subsequently) play the ball, to win the stroke." How that point on the floor was *marked*, has been already shown.(1) Here, then, we have another, and perhaps the most important, feature in the game, invented, beyond doubt, between 1632 and 1767; but, owing to the ignorance or carelessness of the compilers of the laws and treatises which appeared during those 135 years, it is not in our power even to guess the precise date of its introduction, within that margin.

No important changes were made in later French books which treat of Tennis, until we come to that of de Garsault (1767). The editors of successive editions of the *Académie Universelle des Jeux* were content to reproduce the text which was founded on that of Hulpeau, with but slight differences, the orthography modernised, but the obsolete rules preserved, with all the forms and ceremonies instituted for the regulation of prize-matches, which had long ceased to be played. The opinions of Cicero and Galen were still aired in 1786, as if they were new to the world; and the astronomical and geometrical theories of explanation of the system of scoring by 15 were still propounded, as if they had never been heard before. Though the 6-game, and even 8-game, sets were already commonly and usually played, the *Académie des Jeux* continued to speak only of such as consisted of 4 games. The task of the markers, however, was increased by the addition of two new duties; one was that of counting or scoring the strokes and games, the other that of *rubbing-down the players*, and otherwise attending to their comfort, at the conclusion of their match.

The first serious attempt, therefore, to describe the game, after the treatise of Hulpeau, clearly was made by de Garsault, from whom I have already quoted largely. A few more extracts will put the reader in possession of what remains of interest to us in his capital work, and will show the state of development at which the game had arrived in his day. Much, indeed, that he wrote holds good even now, without need of any alteration.

The dress, he says, of a Tennis-player should be light and easy, so as to leave entire freedom to the body. Most players doff a part of their ordinary clothing, some strip it all off; and the Master of the Court supplies them with caps, shirts, drawers, under-waistcoats, shoes, and stockings. At that time the charge for the complete dress was 15 *sous*; and for each portion, 4 *sous*, except the cap, which was charged only 2 *sous*; dressing-gowns were also provided. The shoes were such as had very low heels, or none at all, and were made of buff-leather, or of undressed calf; they were buckled or tied over the instep, and had three seams upon the soles, to prevent the wearer from slipping. It is, perhaps, partly owing to the changed conditions of society, that the custom of hiring our dress for Tennis has gone completely out of fashion for many years past; but rackets, shoes, &c., are still sometimes let out in this way by proprietors of Courts. Bread, wine, beer, and other refreshments, in de Garsault's time, when ordered by the players, were set upon the *crédence* or buffet (Plate 10, *s*), near the entrance of the Court.

(1) *See* above, p. 139.

Tennis-play may be divided under three distinct heads: (1) passing or tossing the ball backwards and forwards over the net, without following any of the rules of the game,—very good practice for the judging and returning of the ball,—called in France *balloter*, or *peloter;* (2) playing the game, which, as we have seen, was defined and regulated by a number of precise laws; and (3) playing *restes*, or *long fives*, an excellent game, not mentioned by de Garsault, nor by any earlier writer, but without doubt a game of some antiquity, and an admirable means of acquiring a good and safe return.

In these three forms of Tennis lies the rest of my subject.

Meanwhile, to follow de Garsault a little further, we find him stating that, the game being ended, in whichever manner it had been played, the players ascended into a room, where they found a good fire, in front of which they were rubbed-down and dried by the attendants of the Court; after which they resumed their ordinary clothing, and went their way. Beds were no longer provided in his day, and for a reason which, if true, was amply sufficient; several deplorable accidents had happened to players who fell asleep there, when they had been rubbed-down, and had even been well cared for, but generally after excessive playing and fatigue: they lost their senses, and became unconscious during sleep; and several of them never rose up alive. This he gives as a sufficient warning against the use of beds for the future, and undoubtedly he was right, if his reasons were well-founded; but it is, to say the least of it, difficult to believe that death could follow upon "Nature's soft nurse," without some other determining cause, after merely playing Tennis. If the beds were perchance damp, however, they might well be as prolific of danger as was the grotto in the Forest of Vincennes, in which Louis le Hutin got his death-stroke.

De Garsault next tells us that a player who wished for a game, but who had no opponent, might ask for a marker, to *peloter* or play a set with him; and that the Master of the Court would sometimes himself volunteer to do so. "*Peloter*," he says, "is not to play seriously, but only to pass the time agreeably, while taking exercise; whereas *la Partie* or a regular set, is the game itself of Tennis. In it one is bound by rules which require the possession of skill and reason, a quick eye, and great activity: it is an *Art* which we practise, and one which has its difficulties, and in which some talent is necessary, in order to succeed." It was usual for those who were in the Court, amusing themselves (*à peloter*) in tossing the ball, to give way to those who wished to play the regular game, unless they chose to do so themselves. He then proceeds to describe the manner of playing real Tennis; but, since this must presently be described fully, as it is now practised, I will only note here those points in which our practice differs from the French, as set forth by de Garsault and by later writers in his country.

1. It has already been remarked that the set, in the time of de Garsault, consisted of 6 or of 8 games (*i.e.* the best of 11 or of 15 games), according to agreement. We have seen how Tennis was at first played only by the game, then by sets of 2, 3, 4, and 6 games, successively: now, in 1767, it had become necessary to settle by agreement, whether a set should be of 6 or of 8 games. Barcellon, again, writing in 1800, only 33 years later, says, "In many towns of France, as also in England, the set is composed of 6 games; but at Paris it consists of 8." The shorter set, therefore, was then already forgotten there; and this remains the rule to this day all over France. Each game is counted in the same

way in France as with us, except that the third stroke won by either player is still, as it was originally, scored 45 by French players, while we call it 40.

2. The chases in a French Tennis-court, counted by feet (Fr.) from the dedans-battery, are 14 in number: in English Courts there are 6 chases, each a yard distant from the next, and 6 intermediate, or half-yard chases, making 12 in all. In French Courts the gallery-chase-lines are drawn, as they are, or should be, also in English Courts, from a point mid-way in each gallery to a corresponding point at the foot of the main wall. Besides these lines, the French have now no longer, as they used formerly to have, half-lines, mid-way between each pair; but they mark by the foot-square flag-stones (*carreaux*) of which the floor is made. Thus a chase may be *au second la gagne* (or *la perd*) *d'un, de deux, de trois,* or *de quatre (carreaux),*—one, two, three, or four feet, worse (or better) than second gallery; and so with the other gallery-chases, except that of the last gallery, which has only two flag-stones *better* than the line which corresponds to it. If something like this system could be introduced into the English game, it would give great help to the marker, and would enable us to have far more accurate marking than we have at present: but we are slow to adopt improvements.

3. The third difference is in the service. In Paris, the rule is that a service must be delivered *upon the top* of the side-pent-house, and more strictly so than in England, where a service which at first strikes the edge only of the pent-house, but afterwards rises, and then touches any part of the upper surface of the service-pent-house, is counted *good.* Such a service is considered by French players to be vitiated by the initial defect of having made its first impact only upon the edge; and its subsequent course cannot, by their law, remove that faultiness. This rule is better than ours, which is too lax in that respect; for the latter decides that the ball should be delivered upon the upper surface of the pent-house, and tradition gives us a rough-and-ready method of judging (by observing if it rise again after pitching) whether it has done so or not; and yet it contradicts itself, in practice at least, by allowing services to be counted *good,* which have been delivered in opposition to its spirit, because they change their course accidentally, and end, as they should have begun, *upon* the pent-house.

4. The next difference is as to *chase-off;* and this has already been discussed. Here, although our law is opposed to the universal and historical practice in foreign countries from the earliest times, it is on the whole to be preferred to the French law. If this be really so,—and we in England think it is,—it supplies a strong argument in favour of making a new law occasionally, as this was made, for the sake of reforming the game; and, in any case, it shows that those of our forefathers who had the care of the laws and customs of Tennis were not disinclined to alter, when they saw a chance of improving them.

5. When alternated odds (such as half-15), are given in a French Court, the recipient of the odds is allowed to take his 15 in either of the first two games, as he chooses; but he must decide during the first game whether he will take it in the first or in the second, and that before the score reaches a point at which his taking it would interfere with the regular course of the game. For instance, were the score at 30 all with a chase, or at 40—30, or advantage, without one, he must make his choice before another service be delivered: at 30 all with two chases, or at 40—30, or advantage, with one chase, it is already too late to take his odds in that game, and he must wait till the next to take them. Similarly with half-30, when he receives 15

and 30 in alternate games; but, at any point in the first game, he may choose whether he will take the 30 in the first or in the second game, provided that he decide when the score has reached 15 with a chase, or 30 without one, and before another service be delivered; otherwise it is too late. It is so also with half-40, *mutatis mutandis*. After his choice has once been made, the odds in the subsequent games are, of course, apportioned in the order which he has chosen. Here again, however, on the whole, the law seems better as we have it; that the 15 in the odds of half-15, the 30 in those of half-30, and the 40 in half-40, should be given in the second and every subsequent alternate game; for the recipient of such odds may, in many cases, be unable to judge in which game it would be to his best advantage to take them; and, should he lose the first game, in which he receives (in half-15) no odds at all, or (in the other alternate forms) only the smaller proportion, it is better that he should have the chance of recovering his position in the second game than that he should, by a perhaps erroneous judgment, take his odds, or the greater portion of them, in his first game, lose that, and then have to play his second game with the discouragement and disadvantage of having no odds, or less than before, in his favour. One great principle of Tennis is, to help the weaker player, and to make matches as even between unequal combatants as they can be made. The better player has always, in all games, many chances more than the one who is less skilful or experienced; it is the aim, and the pride, of Tennis to balance the two opponents as nearly as possible. On this ground, therefore, the English law about alternated odds appears to be more in consonance than the French law with the spirit of the game.

It is strange that M. de Man***eux (1) should say in his *Avant Propos*, "I know of no Treatise on Tennis, in any language, before the present; it is the only one which has ever appeared." He seems to have known only the article on the *Jeu de Paume* in the *Dictionnaire Encyclopédique*, which he criticises severely; and he must have been completely ignorant of the existence of de Garsault's work, published sixteen years before his own,—long enough to allow it to be known even in Lyons, one would think, but still too recent to be forgotten. The *Traité* of de Man***eux contains some good practical hints, with others not so trustworthy, but has no historical information for us, beyond such as I have already extracted.

After an interval of seventeen years, appeared the excellent *Règles et Principes de Paume*, Par P. Barcellon, *Paumier*,(2) a little book, consisting of only 118 pages, beside 2 pages of *Observations* (preliminary), and measuring only 5¾in. by 3½in., but containing more solid and practical matter than any previous treatise on the subject. The book is now, unfortunately, very rare, and out of the reach of amateurs and students of the game: I have already mentioned it in these pages, and have quoted from it more than once. It deserves to be reprinted entire; but I can do no more here than notice a few of the most important of his remarks which I have not quoted before.

Barcellon seems, like de Man***eux, not to have known the work of de Garsault; and his description of the Court is not so scientific as that which is given by that accurate writer. Barcellon, in fact, writes like a man who knew only the practical side of the game. He remarks (p. 8) that the ceiling should be flat, and not arched as it was in most Courts, though the latter is more agreeable to the eye; because the ceiling, which was not then

(1) *See* above, p. 28 n., and *passim*. (2) A Paris, An VIII. (1800) sm. 8vo.

counted *out-of-court* (cf. p. 44), ought not to alter the course of the ball so unexpectedly as a curved and concave surface did. The twisted and *piqué* (hammered) service, which, he says (p. 21), used to be forbidden, he allows, as well as a service delivered from a point nearer the net than the line of the second gallery. He ridicules the interdiction of these services, and declares that all were allowable which conformed to the general law, even though *they touched all the four walls and the roof!* This last is, perhaps, the only point on which his decision has not stood the test of time; it cannot be sustained, nor is it accepted in any Tennis-court of this day.

He describes (p. 31), for good reasons which he gives afterwards(1) (p. 65), that a ball, to be properly returned, must be definitely *struck* [*see* Law 12 (*b*)], and not *scooped,* or caught and thrown, as it were, with the racket.

He tells us (p. 33) that now, for the first time, the law about touching the gallery-posts was accurately and finally laid down; the practice having formerly been, to mark a ball, which struck one of those posts, and then, perhaps, flew back again over the net, against the striker. He decides that this was absurd, as the post is part of the opening; and that a ball which struck (for instance) a first-gallery-post must be marked *first-gallery*, as if it had entered that gallery; but, if it touched that post and entered that door, it must be marked *the door*, because that was its real direction. So, of course, with the other galleries; and this is the foundation and authority for that portion of my definition of *Enter* which applies to these cases.

He treats with contempt (p. 39) the idea that an underhand-twisted service, which enters the winning-gallery before touching the wall or floor, can have been correctly delivered upon the upper service of the pent-house; it is, he says, mathematically impossible that the rotation of the ball can make it curl inwards into the gallery; and he seems to me to be right, though I have heard good judges say that they had seen it fairly and correctly done.(2)

He settles (p. 48) a point, on which some, even practised, players have been puzzled; that, when the odds of *touch-no-walls* are given, a ball (struck by the giver of the odds) which falls in the nick must be counted for him. It is, of course, evident that a ball is too large an object to touch the exact line of junction of the wall and floor: what is meant, therefore, by *nicking* is, *touching the wall and floor at the same moment.* A ball struck by the giver of these odds, to be counted against him, must have touched the wall before touching the floor (in its *fall*); if, then, it *nicks*, it has not done this, and cannot be counted against him. "It is easy," he says, "for the marker to judge whether the ball has nicked or not; if it rise boldly into the air on its second bound, it is clear that it touched the floor first; if it return rolling quickly along the floor, it is equally clear that it touched the wall first; but, if it only rise slightly, and return slowly and by little bounds, this is the effect which proves that it struck the wall and floor together, at the same instant." The same rule applies to *touch-no-side-walls.*

In the same year (1800) with Barcellon's treatise, a little poem entitled *La Paume*, by M. Bajot, was published at Paris; and a second edition of it, with a preliminary essay and

(1) *See* above, p. 43 (memoir of Masson).

(2) G. Lambert has told me that an amateur at Hatfield (Capt. P. . . .) sometimes accomplished this feat, when playing with him; but he did it with a back-handed stroke, severely twisted underhand.

historical notes of some value, appeared in 1806. These, which are now rarely met with, were reprinted in a third edition, but without the notes and essay, in 1824; and again, largely augmented, in a fourth, in 1854. This book, which contains much information about Tennis in France, and to which I am largely indebted in that respect, supplied the foundation for the work of Eugène Chapus and Ed. Fournier, the standard modern French treatise, called *Le Jeu de Paume, Son Histoire & Sa Description*, with biographical sketches of some of the greatest players, and sixteen photographic plates (portraits, plans, views, &c.), which appeared at Paris, in 1862, 4to., and brings the game down to the present time, as it is played in France.

In the common parlance of English Tennis, as well as in its Laws,(1) there are many peculiar terms used, which require accurate explanation: this is, indeed, necessary to a correct comprehension of the Laws. Though some more might doubtless be added, most of those terms (except the most commonly-known names of certain lines and parts of the Court) will be found in the following

DEFINITIONS.

ALL-THE-WALLS: see TOUCH-NO-WALLS.

BAR-THE-OPENINGS: a point of cramped-odds, by which the giver of the odds loses a stroke whenever a ball, returned by him, enters any opening, or touches the post of any opening.

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(1) When the above Definitions and Laws were printed in *The Field*, an appeal was made (in the subjoined letter) to the Marylebone and other Clubs to adopt them, as the true Laws of the game, approved by the testimony of the principal players of the time. Since then they have been accepted by Prince's Club.

LAWS OF TENNIS.

To the Editor of *The Field*.—SIR,—While drawing and writing the Laws of Tennis with the Definitions of terms used in the Laws and in the game, a part of my task in which I have received some most valuable assistance, although those Laws are now, perhaps, for the first time reduced to systematic order, I felt nothing like pride on that account; for I remembered Dr. Johnson's definition of "LEXICOGRAPHER. . . A harmless drudge, that busies himself in tracing the original, and detailing the signification of words." This character I humbly imitated; and for every detail contained in those Laws and Definitions I have, I believe, reasons and authorities enough, chapter and verse. Nothing in them is of my own invention, unless it be the form; but some customary Laws are printed here for the first time. I have, indeed, adopted a few new terms from the M.C.C Laws, such as *drop, fall*, &c. (though they have not yet been generally understood or adopted), because they are useful, and some such words were wanted.

Had I been inclined to reform very boldly, I should have liked, for instance, to revive a Law, which (I have good authority for saying) prevailed not long ago in England, and by which *a ball in-play which touched the net-post and passed the net was marked wherever it fell, a chase or a stroke, as the case might be.* This was, of course, the only logical marking: the net-post is not a gallery-post; it divides no gallery from its neighbour; it is simply the continuation of the net-line, like the hook on the opposite main wall. A ball which touches the hook is now marked as, in my opinion, one which touches the net-post should be marked. The present marking of this stroke (as chase the line) is evidently a compromise only; and a better way than this of avoiding the difficulty, which is no real difficulty, is by putting the net-post back a certain distance within the line-opening, out of all danger of being touched. I did not, however, venture to interfere here with the usual marking; but I must observe that it is opposed to the Law (10) laid down by the M.C.C. Committee, by which it is declared that *a ball which touches that post is out of play.* I still do not give up my own opinion on this point, nor my hope that the practice may yet be reformed, and be made the same as it is in France; for Biboche, writing to me in December 1876, used these words:—"il n'y a que le poteau de la corde *qui est considéré comme la corde elle-même*, on marque où la balle tombe (bien entendu si elle passe pardessus). C'est Barre et

Bar-the-winning-openings: a point of cramped-odds, by which the giver of the odds loses a stroke whenever a ball, returned by him, enters a winning-opening.

Better: with reference to chases, describes

(*a*) that part of the Court which lies between a chase-line and the half-line which is next to it in the direction of the nearest end-wall; as, *e.g.*, *better than* 2, by which is defined that part of the floor which lies between the chase-lines, 2 and 1 & 2: or

(*b*) generally, that part of the Court which lies between a chase-line, or gallery, and the nearest end-wall.

Note.—This term used to be, but is now no longer, applied to the half-yard chase-lines, as *e.g.*, *better than* 1 & 2, which is now marked and called, *worse than a yard:* but of these there are two, *viz.*, *better than half-a-yard*, and *hazard-side better than half-a-yard*, both of which are still so marked and called.

Beyond: further from the net, in the direction of the nearest end-wall.

Bisque: a point of odds, which is equivalent to a stroke claimed at pleasure by the recipient, subject to the provisions of Laws 29 and 30. It wins a chase. A *bisque*, or *bisques*, may be given in augmentation or diminution of other odds; as *e.g.* 15 and a bisque, 15 for a bisque, &c.

Boast, to: to return the ball in-play by striking it against either of the side-walls, or against the end-wall on that side on which the striker is: this stroke is called *a boast*, or *boasted stroke.*

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moi qui avons décidé cette règle." Could we have any better reason, any better authority for a rule than this? And yet, writing again in January last, in answer to the letter in which I told him what was the custom here, he said:—"J'accepte très volontiers les règles que vous jugerez décider pour les poteaux." He was, and is, in fact, as anxious as I am, to see the Laws of Tennis as nearly as possible identical in England and France; but I think it is for us to give way in this instance to custom, reason, logic, and authority: and I propose that Law 11 in future run thus,—"The return is good, if the ball in-play be struck with the racket so that it pass the net, *even though it touch the net, net-hook, or net-post*, but without touching a gallery-post," &c.,—and that Note (*a*) to Law 17 be expunged.

For any other variations that may be found between these Laws and those which were published by the M.C.C. Committee in 1872, I can only say that I regret that those variations should exist; but, as the Laws of Tennis were not devised by me, I do not feel myself at liberty to alter them, even to make them agree with those proposed by a Committee for which I entertain a great respect. I have consulted many books on the subject, and also the best living players; and the result is the Code printed above, which may be imperfect, but embodies, I believe, the true principles of the game; and this I respectfully offer for adoption or consideration to the Committees of the M.C.C., Prince's, and other Tennis-clubs, or to a joint Committee appointed by those Committees or by a Congress of Tennis-players. I hold the promise of assent to these Laws given to me by Biboche, which ensures the assimilation of practice in France to that in England (in nearly all particulars): and I append at foot a copy of the adhesion of the chief English professional players, which shows their wish that the Laws of Tennis should be now, once for all, correctly drawn and established in all the Courts of this country. JULIAN MARSHALL.

(Copy).

March, 1877.

We have carefully read, and do approve these Definitions and Laws of Tennis, as drawn up by Mr. Julian Marshall.

(Signed) GEORGE LAMBERT.
EDMUND TOMPKINS.
JOHN TOMPKINS.
ALFRED TOMPKINS.

[EXCEPTION.]

With respect to Law 27, I think that a majority of two in the dedans should be necessary, in order to reverse the marker's decision.

At the present time, if the votes are equal in the dedans, the marker's decision stands; therefore, I contend, he has a vote: and, to get a majority against his decision, or to confirm it, is the object of appeal; now, if there are not two adverse votes, where is the majority? This is my reason for thinking the old rule best. (Signed) E. TOMPKINS.

[I think an appeal takes the matter out of the marker's hands: and this is the oldest rule, besides being the most practical (*see* above, p. 142, § 5).—J. M.]

CHASE: a stroke in abeyance, which has been made by one player, and must be played for by the other, according to the provisions of Laws 17—24.

CRAMPED-ODDS: odds, in giving which a player agrees to renounce the liberty of playing into some usual part of the Court; or plays with some unusual dress or implement; or cramps his game in some other way, by agreement. These odds may be combined with bisques or other odds, either in augmentation or diminution.

DEDANS:—

(*a*) the opening at the end of the service-side of the Court: also,

(*b*) the spectators present behind that opening.

DEDANS-POST: the post which stands nearly in the middle of the dedans, and continues the half-court-line up to the edge of the pent-house.

DEFEND: the player, who has made a chase, and who (having changed sides) plays to prevent his antagonist from winning it, is said to *defend* the chase: in three-handed or four-handed games, both partners are said to *defend* the chase which either of them has made, when they (having changed sides) play to prevent their antagonist, or antagonists, from winning it.

DOUBLE: when a ball is struck after it has fallen, it is said to be *doubled*, or *a double*.

DROP: a ball in-play is said to *drop*, when it touches the floor, or the post of an opening, or enters an opening, without having previously touched any part of the Court except a wall, or a pent-house, or the net.

ENTER: a ball in-play is said to *enter* an opening, when, having been struck into that opening, it remains in it, or touches the net, boards, or other internal fittings of that opening, or the dedans-post, or any person being, or anything lying, in that opening; notwithstanding that the ball (in *entering* a gallery) may have touched the adjacent gallery-post, without having touched the floor in the interim.

FALL: a ball in-play is said to *fall*, when, after having dropped, it touches the floor again, or touches the net, or enters an opening.

FAULT: it is a *fault*,

(*a*) if the server, in delivery, fail to strike the ball with his racket; or

(*b*) if he strike it more than once; or

(*c*) if the ball served go out-of-court; or

(*d*) if, before touching the service-pent-house and dropping in the service-court, or on one of the lines which bound it, the ball served touch any part of the Court except the rest of the side-pent-house and the service-wall (*see* Laws 4—6).

FIRST-STROKE: the return of the service.

GALLERIES: the openings beneath the side-pent-house, including the first, second, and last galleries, the door, and the line-opening, on each side of the net.

GALLERY-POST: the post which separates a gallery from the gallery next beyond it.

GOOD: a service or return, played in accordance with the provisions of the laws, is said to be *good*.

GRILLE-PENT-HOUSE: the pent-house above the wall which contains the grille.

GRILLE-WALL: the inner end-wall which contains the grille.

HALF-BISQUE: an unusual point of odds, equivalent either

(*a*) to a bisque in every alternate set; or

(*b*) to the annulling of a fault served by the recipient; or

(*c*) to the addition of a second fault to one already served by the giver of the odds; or

(*d*) to the privilege of claiming chase-off for a chase;

at the pleasure of the recipient, subject to the provisions of Laws 29 and 30.

Note.—Since authorities differ as to the true value of a half-bisque, it is best to settle by agreement the value to be given to it in a match, before beginning to play.

HALF-COURT: one half of the service-side, or hazard-side, as divided by the half-court-line; the openings contained in the half-court, as bounded by that line and the dedans-post, are counted in it. When a player gives the odds of *half-court* (*see* Law 32), that half-court, on each side of the net, into which it is agreed that he shall play, is called *his half-court.*

HALF-VOLLEY, TO: to strike the ball in-play, as it rises from the floor, immediately after it has dropped: this stroke is called *a half-volley.*

HAZARD-SIDE: the part of the Court which lies between the net and the end-wall beyond the grille-pent-house.

IN-PLAY: a ball served or returned is said to be *in-play* until it has fallen, or has entered an opening, or has gone out-of-court, or has touched a gallery-post or a player; or unless it be a fault.

LOVE-GAME: a game in which one player wins four consecutive strokes; or, in case of deuce and advantage, five consecutive strokes.

LOVE-SET: a set in which one player wins six consecutive games; or, in case of an advantage-set, seven consecutive games.

NET-LINE: the line of the net, continued across the pent-house.

NICK, THE: the line of junction of the wall with the floor.

NICK, TO: to drop or fall on the line of junction of a wall with the floor; or, rather, to touch both wall and floor simultaneously: a ball which does this is said *to nick*, or to be *a nick.*

ODDS:—

HALF-FIFTEEN: a point of odds, by which one stroke is given at the beginning of the second and every subsequent alternate game of a set.

FIFTEEN: as a point of odds, one stroke given at the beginning of every game of a set.

HALF-THIRTY: a point of odds, by which one stroke is given at the beginning of the first game, two strokes are given at the beginning of the second game, and so on, alternately, in all the subsequent games of a set.

THIRTY: as a point of odds, two strokes given at the beginning of every game of a set.

HALF-FORTY: a point of odds, by which two strokes are given at the beginning of the first game, three strokes at the beginning of the second game, and so on, alternately, in all the subsequent games of a set.

FORTY: as a point of odds, three strokes given at the beginning of every game of a set.

Note.—See also BAR-THE-OPENINGS, BAR-THE-WINNING-OPENINGS, CRAMPED-ODDS, BISQUE, HALF-BISQUE, HALF-COURT, TOUCH-NO-SIDE-WALLS, and TOUCH-NO-WALLS. (1)

OPENINGS: the dedans, galleries, and grille (*see* BAR-THE-OPENINGS, BAR-THE-WINNING-OPENINGS, GALLERIES, AND WINNING-OPENINGS).

OUT-OF-COURT:—

(*a*) that part of the Court which includes the play-line, the walls above it, the windows, and the roof; also,

(*b*) a ball in-play, which touches any of these, or goes behind the wing-net above the tambour (even though it touch either of the rods to which the wing-net is fixed), or goes over a beam or rafter (in Courts which have the roof open), is said to have gone *out-of-court* (*see* PLAY-LINE).

Note.—In Courts which are lighted by side-windows, the last, or (sometimes only) the lower half of the last, side-windows at each end of the Court (as also the wing-net above the tambour, with the rods to which it is fixed), are not counted *out-of-court.*

PASS: it is a pass,

(*a*) if the ball served, not being a fault, drop in the pass-court; or,

(*b*) if the ball served, not being a fault, go across the pass-line on the pent-house.

PASS-COURT: that part of the floor which is contained between the service-line, the pass-line, the grille-wall, and the main wall.

PLAY-LINE: a painted line, or board, at a certain height on the end-walls, and also on the side-walls except above the tambour (*see* OUT-OF-COURT).

REST, A: the repeated return of the ball in-play.

RETURN, TO: to receive the ball in-play and play it (before it has fallen) back over the net: this stroke is called *a return.*

ROUGH: the back of the racket, which shows the knots.

SERVE, TO: to deliver the service.

SERVER: the player who delivers the service.

SERVICE: (*a*) the starting of the ball in-play, in accordance with the provisions of Laws 3—10; or

(*b*) the ball served.

SERVICE-COURT: that part of the floor which is contained between the service-line, the pass-line, the grille-wall, and the gallery-wall and battery.

SERVICE-LINE: that line on the floor which is parallel and nearest to the grille-wall.

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(1) The value of the ordinary cramped-odds, though varying with different players, is usually estimated as follows: Round services = 15, or nearly half-30; Half-court = half-30; Touch-no-side-walls = half-30 and, perhaps, a bisque; Touch-no-walls = about 40; Bar-the-hazard (*i.e.*, the winning-openings) = about 15; Bar-the-openings = 15 and a bisque, or nearly half-30.

SERVICE-PENT-HOUSE: that portion of the side-pent-house which lies between the net-line and the grille-pent-house.

SERVICE-SIDE: that part of the Court which lies between the net and the end-wall beyond the dedans-pent-house.

SERVICE-WALL: the wall above the side-pent-house.

SIDES: the two portions into which the net divides the Court.

SIDE-WALLS: *see* TOUCH-NO-SIDE-WALLS.

SMOOTH: the front of the racket, which shows no knots.

SPIN: the decision by a racket, thrown spinning up into the air by one player, while the other calls "rough" or "smooth;" if the racket falls with that side uppermost which the caller named, the latter wins; if not, he loses.

STRIKE-OUT, TO: to receive the service, and so to play the first-stroke.

STRIKER: the player who last struck the ball in-play.

STRIKER-OUT: the player who receives the service, and so plays the first-stroke.

STROKE, A:

(*a*) the return of a ball; or

(*b*) a return which decides a rest; and so

(*c*) (in scoring) the fourth part of a game, except as provided by Law 25 (exception).

TOUCH-NO-SIDE-WALLS, or SIDE-WALLS: a point of cramped-odds, by which the giver of the odds loses a stroke whenever a ball, returned by him, touches a side-wall or a gallery-post, or enters a gallery; but, if the ball, returned by him, touch the pent-house only, before dropping on the floor, and do not afterwards touch a side-wall or a gallery-post, or enter a gallery, it is not counted against the giver of the odds.

TOUCH-NO-WALLS, or ALL-THE-WALLS: a point of cramped-odds, by which the giver of the odds loses a stroke whenever a ball, returned by him, touches a wall or a gallery-post, or enters an opening, before falling on the floor; but, if the ball, returned by him, touch the pent-house only, before falling on the floor, it is not counted against the giver of the odds.

VOLLEY, TO: to strike the ball in-play before it drops; this stroke is called *a volley*.

WINNING-GALLERY: the hazard-side last gallery.

WINNING-OPENINGS: the dedans, winning-gallery, and grille (*see* BAR-THE-WINNING-OPENINGS).

WORSE: with reference to chases, describes

(*a*) that part of the Court which lies between a chase-line and the chase-line which is next to it in the direction of the net, as *e.g.*, *worse than* 2, by which is defined that part of the floor which lies between the chase-lines, 2 and 2 & 3: or

(*b*) generally, that part of the Court which lies between a gallery, or a chase-line, and the net.

Note.—This term used to be, but is now no longer, applied to the half-yard chase-lines, as *e.g.*, *worse than* 1 & 2, which is now marked and called, *better than* 2.

THE LAWS OF TENNIS.

Implements, and Choice of Sides.

1. The balls shall be not less than $2\frac{1}{4}$in., and not more than $2\frac{5}{8}$in. in diameter; and shall be not less than $2\frac{1}{2}$oz., and not more than $2\frac{3}{4}$oz. in weight. **Balls and rackets.**

Note.—There is no restriction as to the shape or size of the rackets.

2. (*a*) The choice of sides at the beginning of the first set is determined by spin. **Choice of sides.**
   (*b*) In subsequent sets of a series, the players shall begin each set on the sides on which they finished the set before it.

Service.

3. The ball served must be struck with the racket, and may be delivered from any part of the service-side. **Delivery.**

4. The ball served must touch the service-pent-house before touching any other part of the Court, except the rest of the side-pent-house and the service-wall; and it must drop in the service-court, or on one of the lines which bound it. **Service.**

5. The service is good, **Service, when good.**
   (*a*) if the ball served touch (in its descent) any part of the service-pent-house, so as to rise again from it; or
   (*b*) if the ball served strike the service-wall, and afterwards touch (in its descent) any part of the service-pent-house, even though it do not rise again from it; or
   (*c*) if the ball served drop in the winning-gallery.

6. A fault may not be returned. **Faults, not returnable.**

7. A pass may not be returned; but a ball served, which has not gone across the pass-line on the pent-house, may be volleyed, although, if untouched, it might have dropped in the pass-court. If a pass touch the striker-out, or if a service (before it has dropped) touch him, when standing with both feet in the pass-court and not having attempted to strike the ball, it is still counted as a pass. **Passes, not returnable.**

8. A pass annuls a previous fault. **Faults annulled.**

9. If the striker-out declare himself not ready for a service, and have made no attempt to return it, that service is counted for nothing, though it be a fault. It annuls a previous fault. The striker-out, having been asked if he be ready, and having declared himself ready, may not similarly refuse a second service. **Service and faults annulled.**

Continuation of service.

10. The server continues to serve until two chases be made, or one chase when the score of either player is at forty or advantage (*see* Law 25): the players then change sides, the server becomes striker-out, and the striker-out becomes server.

RETURN.

Return, when good.

11. The return is good, if the ball in-play be struck with the racket so that it pass the net without touching a gallery-post or anything fixed or lying in an opening on the side from which it is struck, and without going out-of-court.

Return, when not good.

12. The return is not good,

(*a*) if not in accordance with the terms of Law 11; or

(*b*) if the ball be struck more than once, or be not definitely struck; or

(*c*) if the ball in-play, having passed the net, come back and drop on the side from which it was struck, unless it should have touched a gallery-post or anything fixed or lying in an opening on that side of the Court which is opposed to the striker.

Ball, when not returnable.

13. A ball which is no longer in-play may not be returned.

SCORING.

The server, when he wins a stroke.

14. The server wins a stroke (except as provided in Law 9),

(*a*) if a good service enter the winning-gallery or the grille; or

(*b*) if the striker-out fail to return a good service (except when it makes a chase: *see* Laws 17—19); or

(*c*) if the striker-out fail to return the ball in-play (except when it makes a chase: *see* Laws 17—19); or

(*d*) if he himself return the ball in-play so that it enter the winning-gallery or grille, or fall on or beyond the service-line; or

(*e*) if he serve or return the ball in-play so that it drop or fall upon a ball, or other object, which is on or beyond the service-line; or

(*f*) if he win a chase (*see* Law 20); or

(*g*) if the striker-out lose a stroke (*see* Law 16).

The striker-out, when he wins a stroke.

15. The striker-out wins a stroke (except as provided in Law 9),

(*a*) if the server serve two consecutive faults [except as provided in Law 31 (*b*)]; or

(*b*) if the server fail to return the ball in-play (except when it makes a chase: *see* Laws 17—19); or

(*c*) if he himself return the ball in-play so that it enter the dedans; or

(*d*) if he win a chase; or

(*e*) if the server lose a stroke (*see* Law 16).

Either player, when he loses a stroke.

16. Either player loses a stroke,

(*a*) if he lose a chase (*see* Law 21); or

(*b*) if the ball in-play (except as provided in Law 7), touch him or

anything which he wears or carries (except his racket in the act of returning the ball); or

(*c*) if he touch or strike the ball in-play with his racket more than once, or do not definitely strike it.

Chases, how made and marked.

17. When a ball in-play (on either side of the net, not being that on which the striker is standing)

(*a*) falls on any part of the floor, except on or beyond the service-line; or

(*b*) enters any gallery, except the winning-gallery; or

(*c*) touches a gallery-post;

it is marked a chase

(*a*) at that line on the floor on which it fell; or

(*β*) better or worse than that line on the floor which is nearest to the point at which it fell; or

(*γ*) at that gallery the post of which it touched:

except, as provided in Laws 18 and 19.

Note (*a*).—A ball in-play, which touches the net-post and drops on the side opposed to the striker, is marked a chase at the line on the side on which it drops.

Note (*b*).—A ball in-play, which enters a gallery, is marked a chase at that gallery which it enters, notwithstanding that it may have touched an adjacent gallery-post without touching the floor in the interim.

Note (*c*).—The gallery-lines on the floor correspond, and are equivalent, to the galleries of which they bear the names.

A ball dropping or falling in net, or bounding over net after dropping, how marked.

18. When a ball in-play

(*a*) drops or falls in the net, on the side opposed to the striker; or

(*b*) drops on the floor, on the side opposed to the striker, and, bounding over the net, falls on that side of it from which it was struck, whether it touch the net in its bound or not;

it is marked a chase at the line on the side opposed to the striker.

A ball dropping or falling upon another ball, how marked.

19. When a ball in-play drops or falls upon a ball, or other object, which is on the floor [except when it is on or beyond the service-line: *see* Law 14 (*e*)], it is marked a chase at the point at which that ball, or other object, was when the ball in-play dropped or fell upon it.

Chases, how won.

20. Either player wins a chase,

(*a*) if he serve or return the ball so that it enter a winning-opening; or

(*b*) if he serve or return the ball so that it fall better than the chase for which he played; or enter a gallery, or touch a gallery-post, better than the gallery, or the gallery-line, at which the chase was, for which he played; or

(*c*) if he serve or return the ball so that it drop or fall upon a ball, or other object, which is at a point on the floor better than that at which, or at the gallery corresponding to which, the chase was, for which he played; or

(*d*) if his antagonist fail to return the ball in-play, except when it falls worse than the chase in question.

Chases, how lost.

21. Either player loses a chase,

(*a*) if he fail to return the ball in-play, except when it falls worse than the chase in question; or

(*b*) if he return the ball in-play so that it fall worse than the chase, or enter a gallery, or touch a gallery-post, worse than the gallery, or the gallery-line, at which the chase was, for which he played; or

(*c*) if he return the ball in-play so that it drop or fall upon a ball, or other object, which is at a point on the floor worse than that at which the chase was, for which he played.

Chase-off.

22. When a ball in-play

(*a*) falls at a point on the floor neither better nor worse than that at which, or at the gallery corresponding to which, the chase was, for which the striker played; or

(*b*) enters that gallery, or the gallery corresponding to that gallery-line, or touches the post of that gallery, or falls on the gallery-line corresponding to that gallery, at which the chase was, for which the striker played; or

(*c*) drops or falls upon a ball, or other object, which is at a point on the floor, neither better nor worse than that at which, or at the gallery corresponding to which, the chase was for which the striker played;

it is marked chase-off; it is not scored as a stroke won by either player; the chase is annulled, and the striker has not to play for it again.

Chases, when played for.

23. As soon as two chases are marked, or one chase when the score of either player is at forty or advantage (*see* Law 25), the players change sides; the player who made the first chase now defends it, while the other plays to win it; and so with the second chase, except when only one has been marked.

Chases marked in error, annulled.

24. If by an error three chases have been marked, or two chases when the score of either player is at forty or advantage (*see* Law 25), the last chase in each case is annulled.

Strokes, how scored.

25. On either player winning his first stroke, the score is called fifteen for that player; on either player winning his second stroke, the score is called thirty for that player; on either player winning his third stroke, the score is called forty for that player; and the fourth stroke won by either player is scored game for that player; except, as below:

if both players have won three strokes, the score is called deuce, and the next stroke won by either player is scored advantage for that player; if the same player win the following stroke, he wins the game; if he lose the following stroke, the score is again called deuce; and so on, until either player win the two strokes immediately following the score of deuce, when the game is scored for that player.

26. The player who first wins six games wins a set; except, as below: **Games, how scored.**
if both players win five games, the score is called games-all, and the next game won by either player is scored advantage-game for that player; if the same player win the following game, he wins the set; if he lose the following game, the score is again called games-all; and so on, until either player win the two games immediately following the score of games-all, when he wins the set.

Note.—Players often agree not to play advantage-sets, but to decide the set by one game after arriving at the score of games-all.

27. Every chase is marked, and every stroke scored, by the marker, who is entitled to consult the dedans, when he is in doubt. A player, who is dissatisfied with the marker's decision, is entitled to appeal to the dedans. A majority of the dedans confirms or reverses the marker's decision. An appeal must be made before a recommencement of play. **Doubtful and disputed cases how decided.**

Note.—The dedans should not give a decision, unasked, on a question of marking a chase or stroke; but may, and should, correct inaccurate scoring of chases, strokes, games, or sets.

THREE-HANDED, OR FOUR-HANDED GAMES (sometimes called DOUBLE GAMES).

28. The partners serve and strike-out in alternate games; unless it shall have been previously agreed to the contrary. **Order of play.**

Note.—It is usually, but not always, agreed that the striker-out may leave to his partner such services as pass him.

The former Laws apply to these, as well as to Single, Games; the advantages and disadvantages attaching to a single player under the former Laws here attaching to a pair of players.

ODDS.

29. (*a*) A bisque, or a half-bisque, may not be taken after the service has been delivered. **Bisques and half-bisques when taken, generally.**

(*b*) The server may not take a bisque after a fault; but the striker-out may do so.

Bisques and half-bisques, when taken, in changing sides.

30. A player, who wishes to take a bisque, or a half-bisque, there being a chase, or two chases marked, may take it either before or after changing sides; but he may not, after changing sides, go back to take it.

Round services.

31. (*a*) When the odds of round services are given, the ball served by the giver of the odds must touch the grille-pent-house after touching the service-pent-house, and before dropping in the service-court, or on one of the lines which bound it.

(*b*) Neither faults, nor failure in complying with the above condition, are counted against the giver of the odds; but the recipient of the odds may decline to return such services as do not touch both the pent-houses: if, however he attempt and fail to return any such service, it is counted against him.

Half-court.

32. The players having agreed, into which half-court, on each side of the net, the giver of the odds shall play, the latter loses a stroke if the ball, returned by him, drop in either of the other half-courts:

but a ball, returned by the giver of the odds, which

(*a*) drops on the half-court-line; or

(*b*) drops in his half-court and touches the dedans-post before falling; or

(*c*) drops in his half-court and falls in the dedans, even though on the other side of the dedans-post; or

(*d*) touches the dedans-post before dropping;

is counted for the giver of the odds:

and a return, boasted against any wall by the giver of the odds, which

(*e*) drops in his half-court; or

(*f*) drops on the half-court-line; or

(*g*) touches the dedans-post before dropping; or

(*h*) touches any pent-house, battery, or wall, before dropping in his half-court, dropping on the half-court-line, or touching the dedans-post;

is also counted for the giver of the odds.

Note.—It is, of course, evident that the giver of these odds may make a chase, or win a chase or a stroke, with a ball which drops in his half-court, or on the half-court-line, but falls in the other half-court.

Nicks, when all-the-walls or side-walls are given.

33. When the odds of touch-no-walls, or touch-no-side-walls, are given, a ball returned by the giver of the odds, which makes a nick, is counted for the striker.

Directions to the Marker.

It is the duty of the marker

to call the faults, and the passes;

to call the strokes, when won, or when he is asked to do so;

to call the games, and sets, at the end of each, or when asked to do so;

to mark the chases, when made;

to call the chases, when there are two, in the order in which they were made; or the chase, when there is one with the score at forty or advantage; and then

to direct the players to change sides;

to call the chase or chases again, in order as above, when the players have changed sides, and each chase as a player has to play for it;

not to call *play* or *not play* in doubtful cases before the conclusion of the rest, unless asked to do so;

to decide all doubtful and disputed strokes, subject to an appeal to the dedans;

to warn the players of any balls lying on the floor in their way, or to their danger or disadvantage, and to remove all such balls;

to collect the balls into the ball-basket; and

to keep the ball-troughs constantly replenished in the dedans and last gallery, and the latter especially in three-handed and four-handed games.

V.

THE GAME.

THE tyro is now supposed to be provided with a racket, a set of balls, and a Tennis-court, together with the laws of the game, laid down for his guidance, and a brief history of their evolution, for his information. All this, however, will be of little use to him without an explanation of the manner of playing, and instruction from a professed teacher of the practical part of Tennis. Should he be fortunate in his choice of a practical instructor, one hour's lesson, accompanied by example and experiment, will be worth more to him than a volume of printed directions. He will learn more in that time from a good teacher than he will learn in a month from this or any other book on the subject. It is, however, possible to give him some general rules which may be of service, and may assist him to understand the meaning of his practical instructor, who will, perhaps, not always succeed in making his instruction perfectly clear. This I shall now attempt to do with the greatest diffidence, being myself, as a player, far inferior to those professed experts among whom he will choose his master; but the critic who has had large opportunities of seeing all the best players, and of hearing their instruction of novices in the game, eventually acquires a power of discriminating between true and false precept, and between good and bad example, which raises him in theory to a level with, or even above, some of those who are greatly superior to himself in practice.

We will then imagine the tyro, armed with a good racket,—he should never play with a bad one, than which nothing would go much further to vitiate his style,—entering for the first time a Tennis-court, where the marker, we will hope, has provided a clean set of balls for his use. As he walks into the Court through the line-opening (1) (or marker's-box), he finds the net-post in front of him, supporting one end of the net which runs across to the opposite, or main, wall, dividing the Court (roughly) into two equal parts. On his right hand is that half which is called the service-side; on his left, the hazard-side. Let him go first, on the service-side, towards the dedans, in the middle of which, but on the further side of the wall which forms its battery, he will find a trough, or well, filled with the balls which he has yet to learn how to strike. He must not be impatient. Those who have begun by imagining, from their experience of Cricket, Rackets, or some other ball-game, that they could start, with a ball in one hand, a

(1) This term, as well as the names of all the other parts of the Court, and also those of the various parts of the racket, have been explained above, pp. 115—130.

Plate 37.

Plate 38.

racket in the other, and a marker to keep the score, and so get by the light of genius a rapid insight into the game, have generally been either soon disgusted by their ill-success, or have acquired a faulty and vicious style which, uncorrected, would for ever prevent them from aspiring to a high rank among amateurs, and to unlearn which they must spend years of painful industry. It cannot be said that there has never been a brilliant exception to this rule; but no beginner will show his wisdom or his modesty by attempting to imitate such an exceptional example, or to discover a "royal road" to Tennis, while the sure way to improvement is open to him in the teaching of an experienced player.

The first thing for him to learn is the manner of holding the racket,—perhaps the greatest, as it is the first, difficulty in Tennis. There have been teachers (1) who caused their pupils to pick up the racket from the floor, on which it was placed, lying on its *rough* side, or back; and others have had various other ways of presenting the implement to the novice. Nothing, however, is gained by these devices, for even with their aid everything depends, after all, upon the manner in which he takes it with his fingers, and gradually grasps it by its handle; and in this he can only be guided by the master, standing at his elbow. If the beginner can get his racket in the right position in his hand, it does not matter much by what preliminary steps he has accomplished that end: and in very few words that correct position may be expressed.

The racket should be held with its smooth face turned rather upwards, neither parallel nor at right angles to the floor, but at an angle between the two. This has sometimes been called an angle of 45°, sometimes more, sometimes less; but, if the upper edge of the handle, so held, runs a shade lower than the division between his thumb and forefinger, the novice may be sure that he has conquered the first difficulty, that of getting the racket correctly placed in his hand. This, however, is not enough: he must not hold the racket as if it were an axe or a Cricket-bat, with fingers close together and thumb crossed over to meet them; the grasp, though firm and tight to the utmost at the instant at which the ball is struck, if any force or effect is to be communicated to it, should till then be gentle, with the fingers slightly spread and the thumb used, not only as an opponent to them, but also as a director.(2) A world of words is not worth one illustration; and Plate 37 (3) will, perhaps, convey a far clearer notion of how the racket should be held than the best verbal explanation that could be given.

The racket is seen here, uplifted for the coming stroke; lightly held, it can yet be grasped instantaneously by fingers so arranged round its handle, with a strength sufficient for the most powerful blow which can be desired. Some players hold the racket very long, some very short, neither is wrong, neither is always right. Barre used to shift his racket continually in his hand, up and down, according to the stroke he had to play; and some good players do so still. Mr. Lukin says that the old-fashioned way was to hold the racket long, the new-fashioned,

(1) Mentioned by Barcellon, p. 84, who calls this "*un excellent moyen pour avoir la grâce d'un estropié.*"

(2) Many players use a little powdered resin, rubbed on the palm, to give a firmer grip; others rub the handle of the racket with bee's-wax. The latter is a poor substitute for the former, and makes a greasy mess of the handle. I am aware that one great player, at least, holds his racket loosely at the moment of striking: this is a style that cannot be recommended to a beginner, however, for it makes a greater amount of judgment necessary than the other style, and almost precludes the possibility of any severity of stroke.

(3) I owe this plate and the next to the admirable pencil of my friend, Mr. Henry Holiday.

short: in our day this has come to be reversed entirely, the old-fashioned players being those who hold their rackets shorter than the younger men.

This, again, is not all. We have only seen here the preparation for the fore-hand stroke; for striking the ball which is in the air, on the right hand of the striker.(1) It remains now to show how he should prepare for the back-hand stroke.

It will not be enough for him to turn half round and present the other side of the racket, held as before, to a ball which is to be struck on his left hand. Plate 38 indicates the manner in which he should hold the racket for this stroke.

Here it will be seen at a glance that the player has shifted the handle to a rather different angle from that at which he held it for the fore-hand stroke. He has allowed, in fact, the upper edge of the racket's head to fall over slightly in his hand, so that, its *rough* face now uppermost, it maintains the same angle with the floor which it showed in the other case with the *smooth* turned upwards. The fingers are still spread, but the thumb has all the brunt of the stroke to bear in this instance, and is exercised with greater strength of opposition than before, the fingers rather controlling the direction, than imparting the force, of the blow.

The first question which here presents itself to an intelligent person is,—why should the racket be held at an angle, so as to strike the ball indirectly as it were, or without the full force which might be imparted with a racket held flat, or (more precisely) in a plane at right angles to the direction in which the ball is to be propelled? In the answer to this lies one of the most precious secrets of Tennis: the object is to *cut* the ball, and that can only be effected, or hardly otherwise than, by striking with a racket inclined at that angle. For the present this answer must suffice: the explanation of it, and of *cut*, must be reserved for a later page.

To familiarise the beginner with this way of holding the racket, which will certainly at first appear to him strange, unnatural, or even unnecessary, is now the duty of the instructor. He will also at the same time, teach him gradually to assume the proper attitudes for making all the easier and more frequently-occurring kinds of stroke. These will always, however, depend partly on the slowly and painfully-acquired power of judging the ball; that is, of anticipating it, or foreseeing at what point it will offer the best, or (it may be) the only, chance of being met and returned. This power is one which it is given to very few players to acquire in the highest degree; there are many who never get any appreciable, or more than a small, amount of it. Those who have it, owe its possession to a clear head, a keen eye, and the faculty of penetrating the design of their opponent, as shown by his movements and the manner in which he strikes the ball; to the power of observation necessary to inform them how that manner in which he struck the ball will act upon it and influence its course; and to their general experience of the game, founded on innumerable results of this kind, watched, remembered, and applied systematically. These are powers and qualities of mind and body which every player cannot hope to possess or to combine.

Apart, however, from all this, there are certain positions, in which if the player be easily and firmly placed, he will make some of the ordinary strokes with tolerable facility, after a few weeks or months of instruction. The rapidity of his progress must, of course, always depend

(1) In these directions the player is always supposed to be right-handed; for a left-handed player they must be exactly reversed.

on his natural aptitude. Few players rise to the foremost rank under the age of thirty-five, when their activity is beginning in most cases to leave them; but there are some, and not a few among professional players, who play almost as well as they will ever do, five or ten years earlier than that. Their agility, and consequent power of recovery after misjudging the ball, counterbalance the mature judgment and knowledge of the combinations of Tennis, which come to them only in riper years, and make up for the loss of activity which they have begun to suffer.

These positions the careful teacher will show to his pupil from the first; and he will endeavour to teach him gradually to throw himself naturally into one or other of them, according to the kind of stroke which presents itself: but these positions, without a multitude of elaborate illustrations, it would be almost impossible to put upon paper, with any hope of making them intelligible. Speaking broadly, however, for the fore-hand stroke, the player should, on the service-side, face the main wall; he should generally avoid stiffness and fixity in every muscle and joint in his body; he should keep himself balanced almost on the balls of his feet, ready to advance or retreat instantly, as his judgment may prove faulty in one or the other direction; his feet should be separated by a distance of about 24 inches, and his knees should be slighly bent, and this last more because he will so be in a better position for making a sudden start in every conceivable direction than for any other reason. *Mutatis mutandis*, with the right foot advanced instead of the left, and with his body turned to the galleries, the player, still on the service-side, will find himself in the attitude proper for making the back-hand stroke. For either, he should keep the knees not so much bent as flexible: he should be not so much poised actually on the ball of each foot as ready to assume that position at a moment's notice from his watchful eye, fixed on the ball which he means to strike. It is not possible to determine in words these and such questions of degree. The exact angle at which his feet should be set upon the floor of the Court, so as to ensure him the greatest stability, combined with this power of starting or turning instantaneously towards any other point than that which he faced before, can scarcely be inculcated except by a careful professor, on the spot: any man, however, who has ever been drilled, or who has learnt *well* how to dance, cannot be without the power of placing himself in such a manner as to be perfectly firm on his feet, while able to turn or start from his place as swiftly as he pleases in any desired direction.

This attitude acquired, the pupil will next learn how to strike. Stooping, or bending towards it, with the racket held at the angle described, he need scarcely do more than strike almost horizontally forward a ball which bounds from the floor *within convenient reach*. Here he must begin to acquire and exercise a little judgment. He must neither attempt to strike the ball while in front of him, or when beyond, or only just within, reach of his fully-extended arm: nor must he strike it when so near as to compel him to crook his arm so as to bring the wrist close, or even near, to his body. It will be long ere he learns to avoid falling occasionally into one of these extremes, but activity and the habit of being prepared and ready for an unexpected bound, or *effect*, of the ball will help him for some years to correct his judgment while there is time. One of the best exercises which the teacher can set him to practise is this: standing by the pupil, and rather behind him, he throws upon the end-pent-house ball after ball, first for the fore-hand, afterwards for the back-hand stroke, which

the pupil must watch in its descent, at it drops on the floor at last, and bounds before or behind him, or happily within the easy reach of his racket. Then he may strike, and not till then; and this he should practise by the half-hour together. Another good kind of practice is tossing the ball against either side-wall, waiting for its bound, and then cutting it over the net. Both of these exercises are very useful in leading the beginner to time the ball.

The next point for study is the direction in which the ball, when correctly judged, should be struck over the net, irrespective of the position of any adversary who might he there to receive it. The pupil will be taught at the very outset, that it is better for him so to place himself and so to strike as to be able to send the ball to the diagonally-opposite corner of the Tennis-court to that from which he struck it: and this for three reasons. The first is, that this stroke enables the striker to cut the ball in the purest manner, or even with that over-hand twist which he will shortly afterwards learn to be so valuable; the second is, that the ball will thus be sent over the lowest point in the curve of the net-rope; the third, that it is generally, and partly for these first two reasons, very difficult for his adversary to return, and likely to fall beyond his reach, and to make the shortest chases. He should not seek to cut the ball close over the net-rope; there is no need to do that, and, by doing it, he runs a great risk, which is quite unnecessary and secures no commensurate gain.

After this, the teacher will present other strokes for his pupil to receive and return, and notably in the following manner. Leaving him either on the service or hazard-side, he will take a basket of balls to the other side, and he will cut them down to him on the floor, at different lengths, in different directions, with moderate strength and cut, and many, for practice sake, repeatedly on the same spot. Accompanied with proper directions as to the striking of the ball, and with patient, clear, and kindly criticism of the faults exhibited by the learner, there is no better mode of teaching open to the instructor. Unlimited patience on his part, however, as well as on that of the pupil, is a quality without which success is scarcely attainable. This practice may be kept up, especially after intervals of absence from the Court, with the greatest advantage, by amateurs far more advanced than the novice for whom these hints are designed.

Having come thus far on the way towards understanding how to make the Tennis-stroke, the beginner may reasonably expect to know what is the effect produced by it upon the ball, and why it is desired to produce that effect. The first of these questions is easily answered by reference to the diagram, Plate 39. Here A B C D is the ball, and R R the plane in which the racket is brought into contact with it, *at one of the angles* at which *cut* can be imparted to it. If struck simply forwards in the direction X Y by a racket held at this angle, the ball will receive a slight rotatory motion, as shown by the arrows, in the direction C B A. If, however, the racket be moved quickly downwards and forwards, but still kept parallel with its original plane R R, its action on the ball, evidently, will be more severe, and the ball's rotatory motion will be swifter. If, again, with as much or with more force, so as to obtain a satisfactorily-strong forward-motion, the racket be applied at a lower point (nearer to C) on the circumference of the ball, a yet more rapid rotation of the ball may be obtained than by the former strokes. It is clear, of course, that when this last is done, the plane R R must approach more nearly than before to being parallel with the floor. Hence arises the greater difficulty of this particular kind of stroke.

What an endless variety of play, with the object of producing the same kind of effect, but indefinitely varied in degree, is here offered to the novice! If he will reflect that, according to the precise point at which he strikes the ball between D and C, and to the proportion between the forward and downward-movements of his racket at the moment of striking, such will be the amount of rotation imparted to the ball, he will recognise that an immense power is offered to him by this Tennis-stroke, the pure *cut*. What then is the first effect of the rotation thus communicated? It is this; the ball, though impelled, in intention, apparently in the direction X Y, rises slowly in its flight through the air in a curve shown (but exaggerated) on the diagram as X Z. (1)

This, however, is not one of the primary objects of the *cut*. It is, indeed, far from being useless to the striker, since it helps many a ball to pass a foot over the net which, without its aid, would not have passed at all; but this is not its only, nor its chief, use. Those who have played at billiards, or have thrown forward into the air a hoop to which they have given a backward-rotation such as I have described above, will see at once what effect is sure to follow when the Tennis-ball is struck as a billiard-ball is struck when *screw* is imparted to it, or as a hoop is made to revolve in a direction contrary to that of its flight. As soon as the Tennis-ball drops upon the floor, the resistance which it meets will check its onward flight and make it rise more rapidly than it would otherwise have risen. Its further course will be seen in the diagram, Plate 40.

Here it appears that a ball which, not having been *cut*, drops at A upon the floor of a Tennis-court, and bounds to the point D on the battery of the dedans, will rebound and fall at the point E on the floor. On the other hand, a ball struck with the same force as that, but with a sufficient *cut* at the same time, will, after dropping at A, rise more quickly, and so attain a higher point B on the battery, where its rotatory motion will still act upon it, as shown by the arrow, and will bring it down again, to fall at the point C, four yards nearer to the battery than the first. These distances are chosen of a somewhat excessive degree of difference, though they are far from being unfair, or even uncommonly seen.

This is a result of the highest value to the Tennis-player, as he will soon see, when he begins to play the game; and this result is obtained by the *pure cut*.

When, however, the ball is struck a little on either side,(2) another series of effects is produced. If the diagram (Plate 39) be turned half round, so that the figure 2 comes to the

(1) This is due to the pressure of the air, on the under-hemisphere of the ball, B C D, being greater than the pressure on the upper hemisphere, B A D. The reason of this difference of pressure may be roughly given as follows. It is clear that the general effect of the air-pressure on the ball is the same as if the ball, while rotating in the manner indicated, be supposed to be otherwise at rest, and the air be supposed to flow uniformly past the ball in the direction opposite to that of the ball's forward-motion, and with a velocity equal to the velocity of the ball. The ball being very rough, it must, when rotating, be supposed to carry a certain amount of air round with it. Now, on the under-side, B C D, the uniform flow of air past the ball is impeded by this motion of the air due to the ball's rotation: the density of the air in these under-parts, and therefore also the pressure of the air, is greater than if there were no rotation; while on the upper side, B A D, the reverse effects occur. The uniform flow of air is assisted by the motion of the air due to the ball's rotation; and the density and pressure of the air are, therefore, less than if there were no rotation. On the whole, the difference of the pressures on the upper and under-sides, causes the ball to rise slightly. The greater the amount of rotation, the greater will be the difference of the pressures; and, therefore, the speed of the flight being constant, the amount of the ball's rise in a given distance is in proportion to the speed of its rotation. (I owe this explanation to a mathematical friend.)

(2) *i.e.* On either side of the vertical plane through the centre of the ball and the direction of its motion.

bottom, the effect will be seen of striking the ball, fore-handed on the right side, the racket being again moved forwards, parallel with its original plane. This can only be accomplished by striking the ball rather higher on its lower hemisphere than for the cut; and the stroke is, therefore, called the *over-hand cut* or (more properly) *twist*. Here the same deflection towards Z will be produced. If struck on the left side, the ball will be similarly deflected in a curve towards the opposite side. As this can only be done by striking the ball from below, it is called the *under-hand twist*. (1)

If again, as is usually the case, either of these side-cuts, or (more properly) *twists*, be allied to the pure cut, the result will be mixed, and its effect in proportion to the relative amounts of cut and twist given to the ball. If the ball be more twisted than cut, it will be more deflected laterally than forced to rise in the air, or retarded and limited in its bound; and *vice versâ*.

Here, again, is opened to the player a vista of an infinite variety of effects to be produced by the blending of cut and twist in various proportions.

In order to avoid confusion, the effects of the two twists have been explained above as given by the fore-hand stroke: it must not, of course, be overlooked that, when given by the back-hand, the results are exactly the reverse of these. If struck on its left side, the ball is deflected to the right, and the twist is *over-hand*; if struck on the right, the ball flies in a curve towards the left, and the twist is of the *under-hand* kind.

What, then, is the behaviour of the twisted ball on reaching the floor, or *dropping*, as it is now called? This will be seen as clearly as may be in the next diagram, Plate 41. Here are shown the flights of three balls struck in three different manners. They are supposed to have been played into the back-hand corner of the service-side from that part of the hazard-side where an ordinary service is received. They are all supposed to *drop* at the point X. The one which has received the *under-hand* twist flies rapidly to the gallery-wall, following the direction of its deflection, as explained above, and striking that wall, therefore, at a nearer point, A, than either of the others. It is driven thither by the resistance of the floor to its rotation. From the gallery-wall it flies off to the dedans-wall, which it strikes at A. From thence it rebounds and *falls* at the point A on the floor, wider from the gallery-wall than the others for the same reason of its rotation, which it has not yet entirely lost, and further from the dedans-wall because it usually has not so much of the pure cut allied with it as either of those. If it had as much cut, the point at which it reaches the floor would be nearer, because its direction is, on account of its rotation, rather from the side-wall than from the end-wall; but this does not commonly happen.

B B B is the course of a purely-cut ball, meeting the two walls, and falling at B nearer to the dedans-wall because none of its cut has been sacrificed in exchange for twist, and midway between the other two, for the same reason.

The course of the ball which has been cut, or rather twisted, by the *over-hand* stroke is through the points C C C. It is longer than the other two in reaching the gallery-wall, to

(1) When looked at from behind, the under-hand-twisted ball appears to revolve, as it moves away, in the same direction as the hands of a watch, the rotation being about an axis drawn (roughly speaking) in the direction of its flight, but (more precisely) rather half-way between that and its vertical axis: the rotation of the over-hand-twisted ball is in an exactly opposite direction, about an axis much more nearly vertical than in the former case.

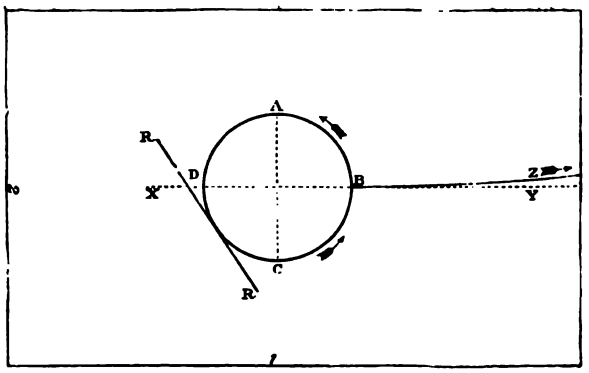

Plate 39.

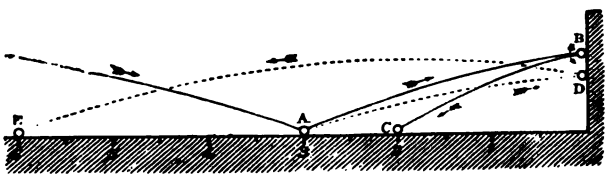

Plate 40.

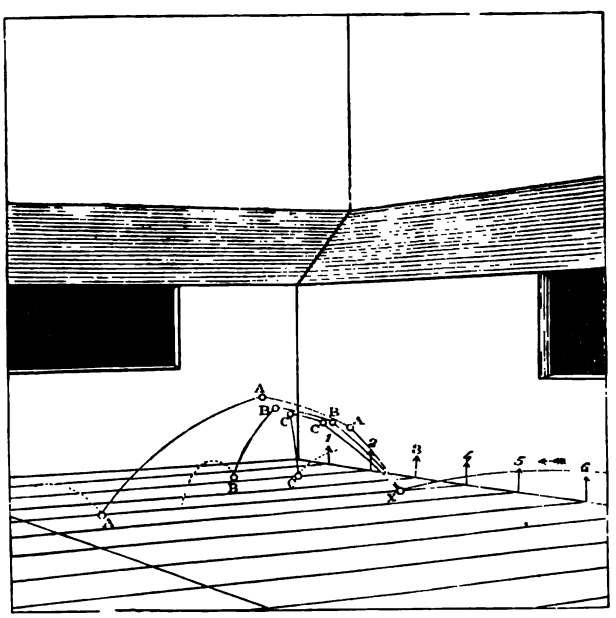

Plate 41.

which it then clings more closely; (1) it strikes the dedans-wall somewhat lower, and comes out from it rather further than the purely-cut ball; and consequently falls at a point on the floor rather more distant.

The exact reverse of the effects produced by the over-hand and under-hand twists in the back-hand corner of the service-side, as shown in Plate 41, will be seen when those strokes are played into the fore-hand corner of the same side. This will appear pretty clearly on inspection of the diagram, Plate 42.

Of three balls, all dropping at the point X, the course of that one which has received the over-hand twist is shown as A A A, that of the under-hand-twisted one as C C C, and that of the simply-cut one, between those two, as B B B. In this case, the first is that which comes out the widest from the main wall; the second, that which clings to it most closely, and returns towards it from the dedans-wall. The reason for these effects is still to be found in the rotatory motion of the ball, which decides its course after impact on the surface of wall or floor.

On the other hand, if the ball, after dropping at X, strike the dedans-wall first, all these effects will, in each case, be exactly reversed again. In the back-hand corner of the service-side (see Plate 41), the course of an under-hand-twisted ball, which first strikes the point C, or a little above it, on the dedans-wall, will bring it back nearly to C on the floor. That of an over-hand-twisted ball will be to a point rather lower than A on the dedans-wall, from which it will break back towards the gallery-wall, falling between it and the point C on the floor.

The reverse of this will happen in the fore-hand corner, as will readily be seen must be the case.

If, then, the player is to be prepared to return balls which may bound from floor to wall, and back again, in any of these almost infinitely-varied ways, it is not hard to believe that he must be always on the alert, must watch his adversary's every movement, and penetrate his design if possible, so as to foresee the direction in which he will play the ball, and the point at which he will make his attack; he must also observe minutely the very manner in which his adversary strikes the ball, so as to be aware instantly and instinctively, for there is no time for reasoning, whether the ball is merely cut, and how much cut, and whether it has had any twist imparted to it, what that twist was, and what was the amount of it. To some players, I have said, all this, or much of it, comes almost by nature, or is easily acquired and cultivated by practice. To others, and they form by far the largest number of Tennis-players, it comes by slow degrees, grows imperceptibly through a course of many years, appears to be lost by the desuetude of a few months, and is with difficulty recovered. Even the change from one Tennis-court to another, with the slight differences of light, of proportions, or of construction, that exist between the various Courts, is enough to perplex the judgment of all but the most practised and expert, until familiarised with the new arena by a fortnight's play.

There is yet one more source from which the ball derives twist,(2) one more difficulty for

(1) Its angle of incidence is less, and, therefore, the angle of rebound is less, setting aside the effects of *spin*. There is [*see* above, p. 174, n. (1)] allied with right-handed (or *under-hand*) twist always a certain amount of right-handed *spin* (*i.e.*, rotation about a vertical axis): similarly, with left-handed (or *over-hand*) twist there is associated much left-handed *spin*. The effect of the *spin*, on hitting the side-wall, is easily gathered from what has gone before, with reference to the rising of a cut ball from the floor.

(2) Or, more properly, spin, but not pure spin, as the ball, in this stroke, is generally struck somewhat upwards, and the axis about which it rotates is, therefore, not vertical.

the judgment to overcome. It lies in the effect produced by what is called *boasting* the ball. This technical word, not to be found in any dictionary with the meaning which is attached to it in the language of Tennis, is doubtless a mere appropriation of the French term *bosse*. This is applied in French Courts to that portion of the main wall which is nearest to the dedans;(1) not because there is any lump or protuberance there, but because, at the distance of eight or ten feet from the dedans, there used to be a line of smooth stone-work from which the ball rebounded with greater rapidity than from the rest of the wall, composed as that generally was of rag-stone, covered usually with stucco. The stroke itself was called the *coup de bosse*, from which, I suppose, English players came to speak of it as a *bossed*, *bosted*, or *boasted* stroke. French players limit the term to that particular stroke by which the ball is made to bound or glance from that part of the main wall into the dedans, and call all other strokes which are played off the main wall or opposite side-wall, *coups de bricole*. We have no such distinction, but call them all *boasts* or *boasted* balls indifferently, whether struck from one or the other side of the net, towards the dedans or away from it.

The behaviour of the boasted ball is very strange to the unaccustomed eye.(2) Plate 43, representing roughly the plan of a Tennis-court, gives some idea of this, though purposely exaggerated, in order to give clearness to the diagram. The ball is supposed to be struck at the point, A, in the direction A B, meeting the main wall at B. It is done simply, without cut or twist of any kind. From its contact with the wall the ball immediately acquires a strong right-handed spin about a nearly-vertical axis. This rotation, for the reasons given above, causes it to follow a slightly curved course to C, where it drops upon the floor. From that point, since it has lost but little of its spin, it bounds to the grille-wall, which it meets at D; and from D the residue of spin makes it break back towards E. Can anything more puzzling be offered to the unformed and uninformed judgment of a young player than this incredibly-paradoxical series of bounds? Seeing the ball coming towards him, though in a curving flight, from B to C, as he runs to meet it, he expects it to continue in the same line; but no! It suddenly avoids him, and maliciously bounds away to D. Should he be active and persevering, he leaps after it, thinking that now it must adhere to the new direction it has chosen, and cannot again elude him; but he has no sooner arrived there than the ball deceives him again completely, and frustrates his attempt by rebounding into his face or upon his body! And though he may soon master this in theory, it will be long before he will be able calmly and coolly to appreciate the amount of spin which the ball has received, from which these curious results arise, and which depend on the strength with which it was struck, the angle at which it was boasted, the degree of roughness of the main wall, and,—another element of difficulty,—the manner in which it was originally struck. For, though the effects indicated above are produced without cut or twist, yet they will be modified by either of these; the former, though seldom used, will retard the ball's flight and bounds, and cause it to fall more abruptly from the grille-wall; the over-hand twist, as seldom added to the boast as the pure cut, will yet, when used, whether intentionally or unintentionally, lessen those effects, and tend to bring the ball nearer again

(1) De Garsault, p. 26.

(2) An interesting paper, or note, *On the Irregular Flight of a Tennis-ball*, by Lord Rayleigh, F.R.S., explaining the flight of the boasted ball, was printed in *The Messenger of Mathematics*, New Series; No. 73, 1877.

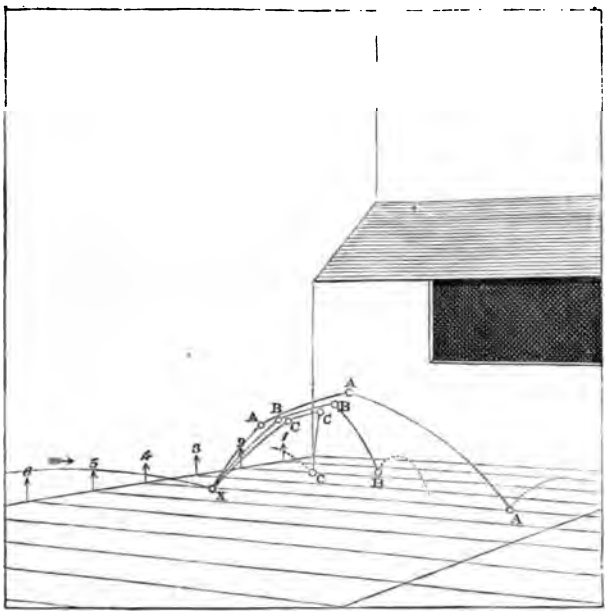

Plate 42.

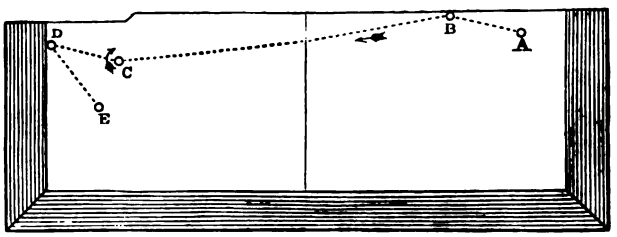

Plate 43.

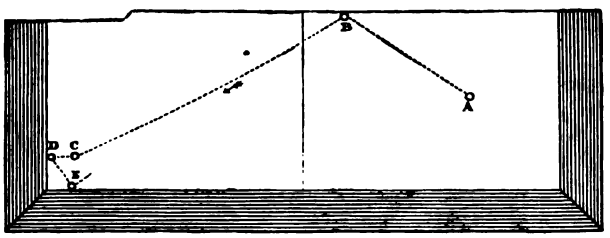

Plate 44.

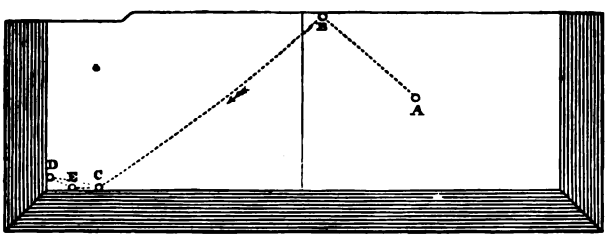

Plate 45.

to the main wall in its fall; but the under-hand twist will sensibly increase those effects, and will, therefore, be very serviceable in adding to the adversary's difficulty of judging the stroke. This is often put in practice with great effect by John Tompkins, who frequently, indeed, uses the under-hand twist to assist him in placing the ball, or to increase the difficulty of returning it, as did also the late M. Mosneron. The latter employed it constantly, especially when giving the odds of *touch-no-side-walls*, in order to keep the ball deceptively near to the side-wall without touching it.

Plate 44 shows the course of a ball boasted into the fore-hand corner of the hazard-side, a little hard to judge at first, but soon learnt by the beginner, and easy to the moderate player. The ball, though it returns somewhat abruptly to D, as in the former case, and then breaks back to E, yet comes out again so sharply from E as to afford plenty of time to the striker, who, as soon as he has acquired a little power of calculating its course and placing himself for the stroke, cannot fail to return it with ease.

Plate 45, however, gives a diagram which represents the flight of a similarly-boasted ball, which is much more difficult to judge, and remains, one may almost say, as hard to return after twenty years' play as ever, when well placed in the corner, of which it must strike the gallery-wall before reaching the grille-wall. It is not easy to show this peculiar and most puzzling stroke on paper. The ball, after striking the gallery-wall at C, proceeds to the point D on the grille-wall; from that point it returns to the gallery-wall at E, and clings closely to it, allowing no room for the striker to play, even when he has correctly judged its course; and here it finally falls dead, its impetus entirely killed by the resistance of the two walls to its rapid rotation. The apparent mystery of this stroke is easily explained by the spin, to which similar effects have been traced in former cases; the peculiar difficulty of returning it is due to the want of room for the racket between the walls and the bound of the ball.

This, from the hazard-side, was formerly a favourite stroke with old Barre, particularly in a four-handed or three-handed game; it enabled him to put the ball behind and out of the reach of the volley of the forward player, while it was almost equally out of reach of the partner who was playing back.

It is not, however, possible to give instructions which shall guide the beginner through all the intricate combinations which may arise from balls cut, twisted, and boasted, struck at various angles, with various strength, and *dropping* on the floor at various distances from the end and side-walls; nor will his teacher, at least for some time, give him any such difficult strokes to judge as those described above. He will rather seek to place the ball, with moderate strength, on either side of him, now to his fore-hand, and now to his back-hand, and only slightly cut. The cut ball comes with a spin on it which renders it very difficult to the beginner; it seems to fall heavy on his racket, and almost to turn it in his hand. Much must, of course, depend in this preliminary stage on the peculiar disposition of the pupil; and the teacher has usually in Tennis, as in other and more serious matters, to adapt his instruction to the requirements of his scholar. Some young players, even though they come fresh to the game, untainted with the traditions of Rackets, begin with certain faults which it is the first duty of the teacher to correct. It may be, for instance, that they have an apparently insuperable difficulty in making the back-handed stroke in the proper manner, that is, *purely*, without imparting that under-hand twist which frustrates any attempt to cut the ball at

the same time. Those who have begun in the Racket-court, find it very hard to avoid striking the ball while it is still in front of them, the inevitable result of which is that they twist every stroke, both fore and back-handed. There is scarcely any fault so difficult to eradicate as this, because it is usually become an ingrained feature of the player's judgment. He places himself facing the net, rather than the side-wall as he should do, and, in order to return the ball at all, he is obliged to strike it before it reaches that point between him and the side-wall, the only one at which he can strike so as to cut it purely.

Here a word may be said to the teacher, who too often overlooks the fact that it is owing to want of judgment that his pupil has struck a ball incorrectly, because he mistook its direction or its speed, and was, therefore, incorrectly placed for returning it. It is right, of course, that the teacher should continually insist on the time-honoured precepts,—*stoop*, and *support the head of the racket;* and, if he has judged the ball fairly well, the player will doubtless, by following those two pieces of advice, make an unexceptionable stroke in returning it. If, however, he has made but a slight error in his calculation of the ball's flight and bound, he will find himself in a wrong position with regard to it; and necessity will force him to invent, on the spur of the moment, some new way of getting the ball over the net. In the heat of the contest, even if it be only with his teacher (for, in all players who care to improve, *l'amour propre* is generally engaged), he will throw to the winds all that he has learned, or his instructor has sought to teach, about the right way to hold himself and his racket, to wait, to strike, &c., in the all-absorbing desire to return the ball. Let the teacher, then, while repeating his directions, in themselves invaluable, strive at the same time to cultivate the judgment of his pupil; nothing can compare in importance with that quality, without which the greatest address in striking is absolutely worthless. Mr. Lukin, the author of the little anonymous treatise *On Tennis* (1822),—from which I shall now have to quote occasionally, so well has he expressed nearly all the best advice that can be given on the practical side of this subject,—says: "A marker may be expected also so far to anticipate the judgment of the ball as to put the young Player on his guard, by directing him to retreat or advance, as the occasion may require, and to stoop when necessary. (*Note.* The words 'She stoops to conquer' have often been humorously and well applied to Players at Tennis, for they can hardly stoop too much, particularly for balls on the floor; but they are never to sink down so low as to lose the power of recovering their natural position readily and with ease.)" This stooping, and the keeping of the head of the racket above the line of the wrist, go together: the latter, in fact, necessary as it is to the proper cutting of the ball, depends partly on the former; and yet the word *stoop* expresses but feebly the attitude and action which must be acquired and practised. The head must not be bent down, as by a person who stoops over a desk: nor should the knees be unduly bent, so as to bring the player into an ungainly and weak position, rather like squatting than stooping, from which he would find it impossible to recover "readily and with ease." It must be a general bending of the body forwards, and towards the ball, which should always be met, not waited for: no joint should be in a rigid position, but every muscle should help the stroke, by throwing the weight of the whole body into it.

This is the general rule: to this, of course, there are exceptions. There will be many balls in every set, which a player can hardly reach in time to allow him to place himself properly and go through all the movements of a perfect stroke, though practised players contrive to execute

all the most necessary parts of it, even under great difficulties. Cases, however, often arise, in which the greatest executants have to rush to the ball, and to forget all about *supporting the head of the racket.* It is, indeed, not possible to keep it up for strokes at a distance and near to the floor; and I have many times heard Barre say this, and deride the unvarying precept as foolish, because impossible to obey. To strike the ball naturally with the racket at the right inclination, this was the sum of Barre's teaching; and wonderfully did he himself carry out and typify the natural and easy stroke: but, as was once said by a great master of natural and easy style in music, "Questo facile, quanto difficile!" A beginner who shall try to acquire facility without paying attention to the ordinary rules, taught him by a good instructor, will soon find that he must learn to walk before he can hope to run, and had better learn first the rudiments, and afterwards seek to gain facility in applying them.

When he has spent some hours, two or three times a week, in gentle practice with his teacher, as recommended above,—*pelotage* as the French call it,—he will be ready to learn something of the game. As this, however, while he has yet so many things to remember, may appear to him rather complicated and perplexing, on account of the chases, of which at present he knows nothing, he cannot do better than begin by playing Long Fives, called in France *Restes.*

It is doubtless from this French term, which signifies the keeping up, or repetition, of the ball from side to side of the net, that we get our English word *rest*, with the same meaning.(1)

In the game of Long Fives(2) all the ordinary rules of Tennis are observed, except only those which refer to chases. It is a capital game, though no longer played frequently in this country. As nearly every ball must be returned, and cannot be left *to make a chase*, great activity is necessary in order to play it well; and, as it relieves the young player of the need to remember these chases, it is the best form of the game for him to learn at the outset.

I have known some players of very advanced *form*, and especially the late M. Mosneron, exceedingly fond of this game. It was a great exhibition of Tennis in former days, a game

(1) R. Nares, in his *Glossary* (London, New Edition, 1859), gives "Rest . . . . the phrase of a *rest*, at tennis, by which they seem to mean a match or set;" but in this he is mistaken, as is evident from the passage he himself quotes:

> For wit is like a *rest*,
> Held up at tennis, which men do the best
> With the best gamesters.
> (Beaumont, *Letter to B. Johnson*, X., 366.)

Here the meaning is exactly parallel with that which is usually given to the word in Tennis, and very like the use of *bandy* (*see* above, pp. 57, 85 n., 94 n., 95, 96), as in *bandying words* or *jests*, borrowed similarly from this and other games, in which the ball is passed to and fro over a line. The French Dictionaries give *Reste, terme de Jeu de Paume. Donner le reste à quelqu'un, lui pousser la balle de telle sorte qu'il ne puisse la renvoyer.* Ex. *Je lui ai donné son reste* (E. Littré). Here again, however, the word is defined by a writer evidently unfamiliar with Tennis; and a better explanation is quoted by Mr. Lukin, supporting the view that it describes the "space of time during which the ball is kept alive," *i.e. reste en jeu*, or is, "in other words, returned without intermission from one Player to the other. *Reste se dit au jeu de Paume, quand quelqu'un joue si bien qu'il renvoye tous les coups, et que c'est enfin l'Adversaire qui fait la faute—'Cet homme joue mieux que vous, il vous donnera votre* reste.' '*Ils ont joué un beau* reste,' *pour dire ils se sont renvoyés plusieurs fois l'éteuf.*" Mr. Lukin, unfortunately, omits the name of his authority. The author of the article in the *Edinburgh Review* (on *Lusio Pilaris*), to which allusion has been already made on an early page (p. 64), is clearly in error in spelling this word *wrest*, and deriving it from *wrestle.* There is no authority for this, nor even for the much more ingenious conjecture, made by Mr. S. Smith Travers in his *Treatise on Tennis* (*see* p. 56, *et passim*), that it comes from the Italian *ressa.* The derivation is evidently from the French, as shown above.

(2) The origin of this name is unknown; unless, indeed, it was first applied to a game such as is described by John Nichols (*Progresses of Queen Elisabeth*) in a passage quoted early in this work (p. 53), in which men are said to have "played, five to five, with the hand-ball, at bord and cord."

played by him against the two markers in the Court at Paris: but they used to complain that it wore out a set of balls on each occasion!

In Tennis proper the two sides are so well balanced that most players hesitate which to choose, and are mainly guided by the estimate they form of their own powers: a player who thinks his *first-stroke* better than his *service*, if he have the choice, will very properly select the hazard-side; and, of course, *vice versâ*.

In Long Fives, owing to the want of chases, no such exact balance exists. The game is variously counted, sometimes eleven-up, sometimes eight. In France, where it is more generally played than here, the game is always eight-up; and the hazard-side is there always reckoned as worth three out of that number. Granting that this estimate of its value is correct, it would be worth $4\frac{1}{8}$ when the game is scored eleven-up; the players in each case being supposed to be equal in all respects. It is evident, however, that if one has a better service or first-stroke than the other, this balance is necessarily vitiated in proportion to the superiority enjoyed by that player. Eight-up is the best game.

As in Tennis proper, the choice of sides is decided by spinning(1) a racket in the air. In Long Fives, the winner of the spin, if he have confidence in his powers of service, will choose the service-side, because he will receive three points in the game of eight: should he, however, fear the first-stroke of his adversary, or think his own first-stroke better than his service, he will choose the hazard-side, although he will have to concede three points at the beginning of each game. After a game has been played, it is usual to change sides; but this is a mere matter of agreement between the players.

Beginning, then, on the service-side, the server takes two or three balls in his left, his racket in his right hand, and proceeds to serve. I have seen players (as, for instance, Barre himself), who held as many as five, or even six, balls in the left hand; but this is only possible with an exceptionally large grasp, and is no advantage. There is an advantage in having a reserve of one or two in the hand, in case the server should give a fault; for he can then serve again immediately from the place where he is standing, without having to return to the ball-trough to get another ball, and so annoying his adversary by useless delay; moreover, by the very fault which he has given, he has ascertained the range, and can now serve again fearlessly.

As to the service itself, as some special instructions must be given on that head, it will not be well to interrupt this description of the game in order to indicate the best methods of delivering it. It will be enough to say that the player who has to serve may stand at any point he may choose between the dedans and the net, and may strike the ball in any way he pleases, so that he strike it only once, and provided it fulfil the following conditions. It must(2) touch the service-pent-house, (3) and must *drop* in the service-court. It may previously touch the service-wall or any other part of the side pent-house, or it may pitch on the pent-house and

(1) *See* Definition of *spin*, and Law 2.
(2) *See* Laws 3–10.
(3) This term, and all those which are applied to other parts of the Court, will be found, fully explained, in the Description (above, pp. 115—122) and in the Definitions.

then touch the service-wall; or it may touch the grille-pent-house, end-wall, or grille-wall, before dropping in the service-court: but it must not previously touch any other part of the Court,—the roof, floor, walls, net, pent-houses, play-line, or windows, &c. If it drop on one of the lines which define the service-court, it is counted as having dropped within it; these lines are the service-line and the pass-line.

If the server fail to hit the ball at all, or send it into the net, this is called a *fault:* similarly, if he send it into a gallery-opening, up to the roof, down upon the floor, or so that it drops short of the service-line,—anywhere, in fact, but just where it is specified above that he may send it,—the service is not *good;* it is a *fault.* A fault may not be *returned* by the striker-out; the ball is not yet *in-play.* The server, therefore, may proceed at once to serve again, as soon as he sees that his adversary is ready. He should not be too quick in serving again after a fault. The striker-out usually has to clear his Court of the ball which the server has by his *fault* placed there. If near the net, this will often be removed by the marker; but it more frequently devolves upon the player himself to keep his side free from any balls lying about, and it is highly important that he should so, for reasons that will soon appear.

Much in Tennis is left to courtesy, though this is less studied now then formerly; yet it is still customary to allow the striker-out to say that he is "not ready" for a service, if it be delivered when his attention is otherwise engaged, and then "that service is counted for nothing." Now, though Tennis is played by gentlemen and professional players, who are almost invariably, at least in these days, governed by the laws of honour, it is just conceivable that a dishonest player, in order to draw a match or to gain time, might perversely continue to declare himself "not ready" for the service. The law, therefore, rules that, after one such refusal, having been asked if he is ready, and "having declared himself ready, the striker-out may not similarly refuse a second service." In case of a dispute, however, on this or any other point in the game, the players have always their remedy,—the appeal to the marker; and, should he be uncertain how to decide, or fail to satisfy either of them by his decision, there remains the final appeal to "the dedans," that is, the spectators in the dedans. On this subject, again, a few more words must be said at a later period.

It may, for the sake of illustration, be supposed that the next ball delivered by the server complies with all the conditions except one: it touches the service-pent-house, perhaps after touching the service-wall, then rolls round upon the grille-pent-house, and drops somewhere between the pass-line and the tambour-wall,—within the pass-court, in fact; this is called a *pass,* and counts nothing for either player. It removes, however, and annuls the previous fault; and the server has to recommence. He now delivers, perhaps, another fault, failing once more in some respect to send the ball within the limits prescribed: this is still only counted as his first fault, and he serves again. If he now give yet another fault he is said to *lose a stroke,* and one point is consequently scored to his adversary: the Score is now 1 to 0, usually called *one to love,* or (more shortly) *one love.*

Let us now go to the other side, where the striker-out stands. He waits patiently while the server gives faults and passes: he must watch him and his service with all his attention, but he has nothing else to do, until he receives a service which is *good,* that is, has touched the service-pent-house and dropped in the service-court. If he has observed the manner in which this service was delivered, and the subsequent course of the ball, he will be able to judge its

bound, and will succeed in making his *first-stroke*, the return of the service. This must be made in accordance with the Laws 11—13, which govern *return*. Should he send the ball into the net, or into any of the openings on his own side of the net, or against walls, floor, roof, or any other part of the Court, so that it do not pass the net, he in turn is said to lose a stroke, and a point is scored to his adversary, the server: Score, 1 *all*. Similarly, if he return the ball over the net, but too high, so that it goes *out-of-court*, he also loses the stroke. He must strike the ball before it touches the floor a second time, or, in modern parlance, *falls*. He may strike it while in the air (a *volley*), or at any point in its bound, or (as a *half-volley*) immediately after it has *dropped*, and before it has had time to leave the floor more than two or three inches. He may boast it against the wall on either side of him, or even, when in difficulties, against the wall at his back,—that is, any part of the end-wall,—or may pitch it upon the side-pent-house,—anyhow, in fact, so that he get it over, to the opposite side of the net. If the ball should touch the net in passing, the value of the return is in nowise impaired by that: it is still counted *good*. If, again, the ball, thus returned by the striker-out, *enter* (1) any opening on the other side of the net (that is, on the service-side), from the line-opening to the last gallery (inclusive), it counts for nothing, and the stroke is annulled, or *à remettre*, as the French say,—to be played over again. If it enter the dedans, however, it wins the stroke at all times for the striker-out.

Should the ball have been returned by the latter, it now becomes the duty of the server to return it again. Like the striker-out, he must do this in accordance with the Laws on this point: the return of each player is governed by the same rules. Again, as the striker-out wins a stroke and scores a point every time that he causes the ball to enter the dedans, so does the server whenever he can send the ball into the grille or into the winning-gallery. If, on the other hand, either player fail to return the ball, or return it into the net, or out-of-court, he loses a stroke,—that is to say, his adversary scores a point. Each scores the points he gains (or his adversary loses), whether he be server or striker-out at the time.

It has been said above that the galleries on the service-side count for nothing in Long Fives; those on the hazard-side (except the winning-gallery) are similarly of no value. A ball struck into any of them annuls the whole rest, from the service to the stroke by which the ball was made to enter the gallery.

The same happens when the ball *falls* short of the last-gallery-line or service-line, or rebounds from either end-wall, so as to *fall* between either of those lines and the net; these, and the pass-line, are the only lines upon the floor which have any significance in Long Fives. A ball, in return, which *falls* upon the last-gallery-line, must be counted as null, because the lines correspond to the galleries, which are valueless in this game; but as, in service, a ball *dropping* on the service-line is *good*, as usual, and must be returned, so also, in return, a ball *falling* upon that line is *good*, because the line corresponds with the winning-gallery.

Each player, then, the ball being once started *in-play*, does his utmost first to return it, and secondly to make his return such as his opponent may find most difficult to return again.

The attack belongs first to the server, and it will presently be shown how he can make the most of his opportunity; he has the ball in hand, he knows his own strongest service or

(1) *See* Definition.

services, and the weakest parts in the defence of his adversary. He can, therefore, choose the manner of attack, which is a very great advantage; if he throw this away, or fail to put it to the best use, he makes over the opportunity to the striker-out. So-called because he *strikes-out* (Fr. *prime*), the latter has now the *first-stroke*, which, unless the service be difficult, allows him a large choice,—whether he will play the ball with cut or twist into either corner of the server's side, away from him as far as possible, or to that side, generally the back-hand, which he knows to be the hole in his armour; or, perhaps, direct to his feet, a half-volley, very difficult to all young players; or, again, whether he will force for the dedans. The latter stroke he may accomplish in several ways. He may either strike, full and strong, for that opening, with what is called the *direct force;* or he may boast his force off the main wall into the fore-hand corner; or, again, he may boast it into the back-hand corner from the service-wall. This last, though not commonly practised, is a very useful stroke with some services, which it would be difficult to return otherwise. So the struggle goes on, each player doing his best to prevent the ball from *falling* on his own side of the last-gallery-line or service-line, and to force his opponent, by all fair means of attack, to allow it to *fall* on his side. Each failure of the one is scored a point to the other; each stroke into a winning-opening is scored a point to the striker; and every ball which either falls short or enters a gallery (except always the winning-gallery) counts for nothing.

Whichever player first scores eight points wins the game.

Long Fives is a game, obviously, which requires a high degree of activity, while it is, at the same time, extremely simple: these two characteristics particularly recommend it to the young player. To pass the ball over the net incessantly and without fail,—that is the whole secret of the game. Of course, if a player can give his opponent a difficult stroke, so much the better; he will either have the next stroke very easy, or his opponent will, perhaps, not even succeed in returning the ball to him at all. In return lies, however, the surest way to success; and the power of return is difficult of acquisition. Many players soon get a fairly-severe first-stroke, others a moderately-telling service; a good return is less common, especially when made in proper Tennis fashion, and is usually the result of some years' practice. It is not very hard to learn to get a good many balls over, if the player is not particular about how he does it; by dropping the head of the racket, and by playing every ball no matter where it be in relation to his own position, just when and where he can get his racket to it, he will succeed, if possessed of a good eye and much activity, in making an amazing number of returns. These will not, however, be cut: they will be either only patted, as it were, with the racket, in order to make them *fall a good length*, and will so be nothing but easy to the opponent; or they will rebound from the end-wall so as to be equally easy, or even to *fall* between the last-gallery-line and net, harmless and null. They will never decide a stroke, though they may tire out the adversary. The most telling strokes at Long Fives are either forces for the winning-openings, —dedans, grille, and winning-gallery,—or hard cuts into the corners. The latter come out frequently some little way, but so low are they in their rebound, and so quick in their *fall*, if well cut, that it is difficult first to reach and then to return them with any effect; the former constitute a risky kind of game, entailing much danger of missing the opening at which they are aimed, as well as of being met and returned at the volley. This last stroke saves time, and always affords, therefore, a good chance of putting the ball away from the player who forced it.

We may now suppose the young player to have mastered the simple laws of Long Fives, and the value attached to the winning-openings, which he will, to some extent, have learnt both to attack and to defend. He will, at any rate, have realised their importance, as soon as he has recognised the fact that a ball *in-play* entering one of them, at any time of the game, finishes the stroke or rest and scores a point to the striker,—the player, that is, who sent it into that winning-opening.

Let him, then, bear in mind that, in Tennis, all the laws affecting the service, the winning-openings, and the return, are identical with those which he has learnt in Long Fives. The Score, however, is differently kept. No longer numbered, as in Long Fives, successively 1, 2, 3, &c., up to 8 (or, sometimes, 11), the strokes in Tennis are, to a certain point, reckoned as worth 15 a-piece. When either player, (say, A or B), whether server or striker-out, wins a stroke,(1) "the score is called 15 for that player" or 15 *love*, say *A wins*. If his adversary (B) win the next stroke, the Score is called 15 *all*; but if the former win it, his Score is called 30 *love, A wins*. If B win the third stroke, the Score is called 15 *to* 30 (or, more usually, 15—30), *A wins*; and, if he win again the following stroke, the Score is called 30 *all*. But if the first player won the third stroke, the Score would be called 40 (2) *love, A wins*; and the fourth stroke, if won by him again, would be "scored game for that player."

Here it should be observed that it is usual to call first the stroke most recently won, if there is any difference in the number won by the players: thus, if, when A is at 30, B wins a stroke, the score is not called 30 to 15, but 15 to 30 (or, more usually, 15—30). The marker keeps the Score, and calls the faults, passes, strokes, and games, it is true; but it is none the less necessary for the players to keep the Score in their own heads, and to follow it with the utmost attention, not only in order to be able to test the marker's accuracy and correct his errors, if any, but also to govern their own play, which, in many cases, must be varied according to the state of the Score. This manner of scoring and calling the strokes is, therefore, an assistance to them in that respect.

The game, then, appears at first sight to consist of but four strokes, since a player who wins four consecutive strokes scores the game; and in most of the books and treatises this has been so stated. The statement, however, is most inexact; the game may consist of an indefinite number of strokes if the players are evenly matched. The explanation of this is simple. If the players have won two strokes each, it has been said, the Score is called 30 *all*; but if three strokes have been won by each player, the Score is called, not 40 *all*, but *deuce*.(3) Instead of being decided by one stroke, as it would be if one of the players had scored 40 and the same player won the next stroke again, the game can now only be decided by two strokes, won consecutively by either player. If he win one and lose the next, the Score is called *advantage* for him, and then *deuce* again. If his adversary then win a stroke the Score is called *advantage* for him in turn; but, should he lose the following stroke, the Score returns once more to deuce: "and so on, until, at the score of deuce, either player win two consecutive strokes, when the game is scored for that player."

The next, and it is an important difference between Long Fives and Tennis, is also to

(1) *See* Law 25.

(2) This is the exception to the regular progression of the score by 15 for each stroke: it is probably due to a mere corruption of the older practice. In France it is still called 45.

(3) *See* above, p. 134.

be found in the Score. Whereas, in the former game, it was necessary for the server to return every ball that came *beyond*(1) the last-gallery-line, as also for the striker-out to return all that would, if not returned, have *fallen* on the service-line or *beyond* it, on pain of losing the stroke; in the latter, the server is not bound to return any ball, unless he choose, or unless it would, if not returned, have entered the dedans. With this last exception, he may allow every other ball, returned by the striker-out, to *fall* anywhere on his side of the net,—but at his own risk, in so doing. Wherever the ball *falls*, there a *chase* is marked, in the following manner. The point at which it *fell* is noted by the marker: if it *fell* upon one of the transverse lines,(2) he names it immediately by that line, as *e.g.*, "chase 6," if it *fell* on the line numbered 6; "chase a yard," if on the line numbered 1; or "chase 1 & 2," if on the half-line midway between the yard-chase and chase 2. *Falling* on a gallery-line, it is marked a chase at the gallery to which the line corresponds: *entering* a gallery, it is marked a chase at the gallery entered. Still greater niceties are indicated by the words *better* and *worse* (explained in the Definitions), which describe the spaces between the chase-lines and gallery-lines. All these lines serve merely to name the chases: the player must not let himself be puzzled by them. Their use lies rather in helping the marker in his duties of marking and recollecting the chases than in anything else. The player, however, who has allowed a chase to be thus made, should carefully bear it in mind, as it will soon affect him in the most serious way. For the moment, the Score suffers no alteration; the chase is only called by the marker, in addition to the Score as it stood before the chase was made.

The server, too, may make a chase. A ball served by him, if allowed by the striker-out to rebound from the grille-wall, and to *fall* anywhere between the service-line and the net, makes a chase where it *falls*; and a ball returned by the server, *falling* short of the service-line, whether it has so rebounded or not, is also marked a chase where it *falls*. If the server send the ball into the grille or winning-gallery, he wins the stroke; but, if he send it into any other hazard-side gallery, he makes a chase at that gallery.

When two chases have been made on either side, or one chase on each side of the net, the players change sides. Again, if only one chase has been made, but the Score of either player stands at 40 or advantage, whether the chase was made before or after the Score reached that point, the players change sides.(3)

The server now becomes striker-out; the striker-out, server: and each player in turn, as soon as the service has been delivered, endeavours to win the chase or chases which his opponent had previously made, in the order in which they were made, while his opponent does his utmost to frustrate his attempts by returning the ball into some gallery or other opening, or by placing it otherwise beyond his reach.

Chases may be won in two ways. A ball sent by either player into a winning-opening wins any chase for which the striker may be playing, just as by a ball played into a winning-opening by his antagonist he is deprived of every chance of playing successfully for the chase. This is the first way in which a chase may be won.

(1) *See* Definition.

(2) *See* Plan of Court, Plate 23.

(3) If they did not change sides now, since the game might be won or lost by the next stroke, there would, in that case, be no opportunity for playing for this chase before the end of the game: and chases are not carried forward to a subsequent game.

The second is by playing the ball so that it shall *fall better*, *i.e.*, further from the net than the chase was marked. If it fall, in the marker's judgment, neither *better* nor *worse* than the chase, that is, on the very line at which he marked the chase, or at the same distance from a line, or in the same gallery, or on a line corresponding with the gallery at which the chase was,—it is called *chase-off*, and the score is unaffected by it; neither player wins or loses a stroke: but, if it fall a hair's-breadth *better*, it wins the chase; and the stroke, which till then had been in abeyance, is scored to the winner of the chase.

Thus, even in the service, the server may win or lose a chase: if it be a chase, for instance, *hazard-side* 1 & 2, and the ball, served by him, rebound from the grille-wall and fall only *better than* 2, he loses the chase; but, if it fall *worse than a yard*, he wins it.

A ball is counted *dead*, as cricketers say, as soon as it touches anything except the walls, or the floor, or the racket by which it is returned. As soon, indeed, as it touches the floor a second time it is considered *dead*. It is *dead* also, if touched and not returned by the racket, or touched or struck more than once, or even "not definitely struck," that is, caught upon the racket and thrown, or *spooned*, over the net.(1)

Thus if the ball touch touch a gallery-post, it is *dead*; or, if it touch anything lying in a gallery, such as a racket, or a coat or towel, even though this be only partly in the gallery, and the ball touch the part which is hanging down outside the opening, the ball is still considered to be *dead*. So again, if it touch a ball or other object lying, or rolling, on the floor, it is *dead*. A *dead* ball may not be returned: it is not *in-play*. Wherever it has touched a post or other object, there a chase is marked. If the opening in which lay the object touched was a winning-opening, a stroke was, of course, won by the player who struck the ball. If the object touched was any part of the body or dress of his antagonist, the stroke was also scored to the striker.

If, therefore, a ball, with which he is endeavouring to win a chase, *drop* or *fall* upon another ball (or other object) on the floor, the striker wins or loses the chase according as the ball (&c.) touched was, when touched, at a point on the floor better or worse than that at which the chase was made. If, by an extraordinary accident, the ball (or other object) touched lay at the exact distance of the chase from the end-wall, the stroke by which it was touched would be marked *chase-off*.

If, again, the ball (&c.) touched was on the hazard-side, and anywhere *beyond* the service-line, or even upon that line, as that part of the floor has no chases, the stroke would be won by the striker, because a ball once allowed to *fall* there at any time wins the stroke as surely as though it had entered a winning-opening; and the ball which touches another ball (&c.) is deemed to have *fallen*, and to be *dead*. Hence it is clear how important it is to the striker-out to keep his part of the Court free from balls (&c.) lying about, or to bid the marker remove any such objects. If a service, for instance, dropped upon a ball, the stroke would be immediately scored to the server, though the striker-out had not even had an opportunity of attempting to return the ball.

I have seen a player, more intelligent than scrupulous, actually scheme to have a ball left on the floor, lying *worse* than the chase which he had to defend, calculating apparently on the

(1) *See* above, p. 43.

remote chance of the ball, with which his opponent should try to win it, dropping on this ball and so losing the chase! It need scarcely be said that tactics like these are not recommended here; they resemble a kind of "sharp practice" which is unworthy of an honest player, whether he be gentle or professional.

Here, then, excepting a few details of exceptional cases which are provided for in the Laws, we have, though roughly stated, the principles of the game of Tennis. Above is set forth shortly all the great mystery of chases, which has always deterred so many people from learning Tennis, because they feared to find in it an insurmountable difficulty. The principle of the chase, on the contrary, is very simple, and gives great beauty to the game. Herein is shown most frequently that clearness of judgment and cool presence of mind which distinguish a fine player from one who might be called a mere *clever striker*. While making a rush at a distant ball, the former will sometimes, as Barre often did, change his mind, on account of some idea which has suddenly struck him, and *omit* to return the ball, though he might probably have succeeded in doing so. He deems the stroke, perhaps at the last moment, too difficult of return to allow him to make a sufficiently-telling stroke from it; or he thinks that, once on the other side of the net, he will, through his own strong attack, be able to win easily the chase he thus allows to be made; or he has a bisque which he may use in order to win the chase, or to compensate for its loss in case he loses it. All these material considerations, as well as some moral, will be present to the mind of a really great player in the moment, or just before the moment, at which he strikes, and will modify his design; but this determination, or change of purpose, must be made instantaneously. Here lies the great difference between Tennis and those sedentary games which require as much headwork as Tennis. In them, there is usually plenty of time for consideration and weighing of the advantages and disadvantages of the next move; in Tennis, the mind must be made up, the decision taken, the stroke chosen, while the ball is in the air, before it has touched the floor twice, for after that it is too late to reconsider the policy adopted. In Chess, a piece touched is a piece moved; in Tennis, a ball touched, unless it be effectively returned, is a stroke lost.

When a chase is won, therefore, a stroke is scored to the player who won it: a stroke is scored to the player who defends it, when the striker loses the chase for which he played.

When one player has won six games, he is said to have won a set, unless both players have won five games apiece: then an advantage-set is played. This is played on the principle of deuce and advantage in a game. At *five games all*, two consecutive games must be won in order to win the set: the first of these is called *advantage-game* for the player who won it, the next is called *game and set* for him if he win it, and *games-all* again if he lose it: "and so on, until, at the score of games-all, either player win two consecutive games, when he wins the set."(1) It is often agreed between players not to play advantage-sets, but to decide the set by one game after arriving at the score of games-all. This is done in some matches, as in the matches for the gold and silver prizes at Lord's, in order, perhaps, to save time, those matches being played, the best of five sets, on even terms. With alternated odds,(2) however (as *e.g.* half-15, &c.), it is manifestly impossible to avoid advantage-sets, nor is it desirable to do so; for what more

(1) Law 26. (2) Comp. p. 152, § 5.

interesting sight can be imagined than a match so evenly balanced as to alternate from *advantage-game* to *games-all*, until one or other player be exhausted, and the match ultimately decided by some master-stroke, or by superiority of endurance on one or other side? This is, indeed, a sight for gods and men, and cannot be surpassed by any short, sharp, and decisive method of defining and concluding matches or sets.

When he has learnt the method of scoring at Tennis, and the value of the strokes, chases, and openings, the beginner will naturally wish for some instruction as to the best manners of serving and returning the ball, of playing for and defending chases, of forcing for winning-openings and of stopping such forces from his antagonist; in a word, of playing the game. Here I may say, with Mr. Lukin,—"Few games can be taught by rule alone, and Tennis is, perhaps, less capable than any other of being so acquired: it does not, however, follow that all written instruction must, therefore, be useless and unavailing. System and practice lead to perfection in all games; and it requires no great depth of reasoning to show that practice may be so directed by theory as to attain its object in much less time than if left unassisted, uninstructed, and uncontrolled. . . . In the enumeration of the qualities, required to place a man amongst the first rank of Players, should be included strength combined with activity, great flexibility of body, force and pliancy of wrist, quickness of eye, self-possession, perseverance, temper, and judgment: and to these should be added a mind full of resources, quick to discover the weakest part of his adversary's game, and to apply his own peculiar powers to the best advantage: for the body and mind, at Tennis, are equally upon the stretch, and as the hurry of action is unfavourable to the reflective part of the game, it is the last and most difficult acquirement, to recollect, in the vehemence of execution, what it may be most judicious to endeavour to execute.

"But, in addition to this exertion of the mind, while the ball is in motion, there are other points which should in no sort be neglected, whenever any pause or interval affords time for more reflection.

"Besides the score of the game, for the accuracy of which no good player will be wholly dependent on the marker, the character of the chases, in relation to the position of the game or the set, the bisques, if any are to be taken, and the choice of sides in taking them, are matters which call for particular attention, and require great discrimination and judgment."

Something has already been said about the way to strike a Tennis-ball as it should be struck; to perfect that manner is the task of the personal instructor. Some hints may, however, be given on the points of service, return, and chases both played for and defended. A few words on judgment and mental Tennis will follow naturally after these.

The service has been aptly described by the French as *l'âme du jeu*, for upon it rests the issue of most games and sets that are played. "No one." says Mr. Lukin, "can be an attentive spectator, without observing its influence and effect. A good service, like a good opening at Chess, generally gains the attack (no small advantage)." It is impossible to insist

too strongly upon this point, generally overlooked as it is by young players "By a bad service," Mr. Lukin justly remarks, "that is, by a service which your adversary can place where and how he pleases with the greatest facility, the attack is lost, and you are left from that moment on the defensive; the contest being supposed in this instance," as throughout these instructions, "to lie between two players of equal force and of sufficient proficiency to take advantage of each other's faults."

Broadly speaking, all services may be ranked under three heads,—the common *Side-wall* service; the *Drop;* and the *Under-hand Twist*, or *Nick*. All other services may be said to be only variations of these, and a few such may be mentioned; but first of all must be explained, how to give an ordinary, simple, cut service.

Raising his left hand, in which he holds two or three balls, the server drops, or slightly tosses, one of these, and strikes it, while in mid-air, with his racket, which he holds firmly but not stiffly in his right hand. This stroke constitutes the delivery of the service, the starting of the ball in-play. The ball should not be dropped (or tossed) from too low a point to allow the server to make a true Tennis-stroke of his service: the hand from which it is dropped (or tossed) should be about the level of his face, his elbow in front of his breast, and the ball should be dropped (or tossed) rather at his right side, where the racket should be uplifted, ready to meet it in the air immediately after it has left his hand. This will give approximately the right position for the delivery of the *side-wall service*,—one of the most usual and one of the best of all services. The ball, on leaving the racket, should rise while passing over the net, and touch the service-wall just above the winning-gallery or the gallery-wall. From this point, which can only be found exactly by long practice, or indicated by a skilful teacher, the ball should first pitch upon the service-pent-house, then drop on the floor, and glance along the grille-wall, falling finally, if not returned by the striker-out, in the pass-court or thereabouts. In order to give this service, which, if well cut, is one that must present some difficulty to the striker-out, the server should stand about chase 4 or 4 & 5, and about a yard or two to the right of the half-court-line, and should face somewhat (1) towards the net, but not towards the service-wall. Standing at this point, or near to it, he will be able to give a fairly-hard service without fatiguing himself, and will not be so far removed from the middle of the dedans, his best position at all times, as not to be able to regain it with a few easy steps. Until he has penetrated the design of his opponent, and perceived to which side his attack is directed, he cannot do better than remain on the alert, about a yard or two in front of the middle of the dedans; for from this point he can readily make a dash to either side, to defend the dedans itself or to return the ball from the corner.

As a rule, the objection to fancy services,—exaggerations of this (or of the other kinds to be presently described), which are accomplished by unusual efforts of cutting and twisting, or by serving from unusual and remote parts of the Court,—is this: that the server exhausts his strength in their delivery, and gives himself too much additional labour in running from the point of service to that at which he must be, to guard the dedans or the more distant corner of the Court. Occasionally, indeed, in order to prevent the striker-out from winning an easy chase, or to make sure, if possible, of a stroke at some critical point of

(1) *i.e.*, more so than for the ordinary fore-hand stroke.

the game or set, the server is justified in taxing his strength and ingenuity to the utmost, to give a service, or even two or three services, which may perplex his adversary and gain the desired advantage for himself; the gain is worth the risk: but to attempt to keep up such a strain on the nerves and wrist for several games or sets would be to insure failure from sheer fatigue. The old French player, Louis Labbé, the friend and contemporary of Barre, had a greater power of cutting and twisting the ball than even Barre himself; he seemed actually to whip it: but, though this helped him for a set or two to make some head against that great player, at the end of a short period of success poor Louis was exhausted, had beaten himself, and fell an easy victim to the more evenly-powerful play of his opponent. Biboche, again, used to laugh at the English amateurs who were too fond of going close under the main wall in order to serve, and frequently said that "he would make a little path for them, outside the Court, to give them more room!"

If the server wishes to increase by legitimate means the effect of his side-wall service, he may put on the over-hand twist; in fact, he had better do this nearly always, because it renders the service doubly difficult, without giving him much more trouble than the simple cut. To execute this well, he must toss the ball a few inches higher into the air, so as to be able to strike it at a greater height than for the ordinary, cut service; and he must strike it well on the right side. He will see at once, or by referring to the diagrams (Plates 39 & 42) may soon satisfy himself, that the ball will bound from the pent-house much more pronouncedly in the direction of the grille, and will glance more quickly along the grille-wall, from which it will rebound less than the purely-cut ball. This will make it harder for the striker-out to judge, and to choose the moment of striking, and will leave him far less time or room for making his first-stroke than the former service; it may, indeed, be given so as to force him back almost into the grille. All depends on *the length*,—that is, the just distance of the point on the service-wall which the ball touches at the end of its flight through the air,—and on the amount of over-hand twist communicated to the ball; when this latter is excessive, the former is of little, or of less, importance; and *vice versâ*.

An excellent variety of the side-wall service is made by delivering the ball upon the service-pent-house before touching the service-wall: from the pent-house it bounds up to the service-wall, and it then either pitches once more upon the pent-house or drops directly upon the floor. This may be given with or without much strength, with or without much cut, or with more or less of the over-hand twist. It does not tire the server; he can continue to give it for a whole afternoon without fatigue; he can vary it almost infinitely, as suggested above; and there are few services more puzzling or disconcerting to his opponent than this, well delivered and well varied. The striker-out is kept in suspense, not knowing whether the ball will touch the pent-house a second time or not, nor whether it is much cut, or much twisted. It is easy also to the server, in giving it, to avoid betraying the amount of strength, cut, or twist, which he imparts to the ball.

Another variety, which used to be given in former days but is now rarely attempted, has been very properly forbidden by modern laws. This was the *service piqué, pointé*, or *martelé*, hammered down upon the pent-house, with strong over-hand twist, by a server who placed himself by the galleries when giving it. The ball so served, bounding off the pent-house to the service-wall with great rapidity, described a high curve in the air, and, after dropping on

the floor, shot away almost certainly as far as the grille, leaving scarcely a possibility to the striker-out of returning it. This was not a clever service; it was easily acquired, and might be given with success by a tall and muscular player, who could, perhaps, scarcely do anything else well in the game, which it spoiled by destroying the balance between the two players; and, for these reasons, it was rightly condemned. In France, the case was met by deciding that no service should be deemed *good* which dropped between the half-court-line and the pass-line: in England, a law was made that the ball must touch the service-pent-house, that is, the side-pent-house on the hazard-side of the net, in order to be *good*. The former rule is not perfect, as it must be relaxed in the case of a *Drop* or of a *Giraffe*, either of which might make the ball drop on the forbidden part of the floor: the latter law stops the hammered service satisfactorily, because it cannot be given, at least with any great effect, from that part of the side-pent-house. In Mr. Lukin's day, this service was still allowed: since that time it has been given by a few indifferent players at home and abroad, with such disastrous effect that it became necessary to stop it.

From these varieties we come naturally to the *Drop*, a capital service when well given, not always easy even to fine players to deliver successfully, and when unsuccessful very apt to leave the server open to a crushing attack from his antagonist. Should he, however, be in play and have the measure of the Court well at his command, and should he succeed in putting a fair amount of over-hand twist on the ball, the server will cause it to ascend high into the air, to drop upon the pent-house only a yard or so from the grille-wall, and thence upon the floor, from which it will rise clinging to the grille-wall, and allowing very little room for a stroke. There have been players, indeed, who could make the ball rebound from the floor to the gallery-wall, in this service. It may be given from almost any point on the right of the half-court-line; but, to give the fullest effect to it, the server must toss it from near the main wall.

The *Under-hand Twist*, the third of the typical services, is given from about chase 2, or 2 & 3. The server should not stand close to the gallery-wall, or he will have too much difficulty in placing the ball upon the pent-house, and in making a free and bold stroke with his racket; if he stands three or four feet away from the wall, the superior stroke that he can then make will more than counterbalance the additional twist required to make the ball accomplish his design. Dropping the ball now from his left hand at a much lower point than for the services already described, and holding his racket exceedingly *open*, or turned over in his right hand, that is, with its face nearly horizontal, he strikes the ball from below, with a great sweep of the racket from right to left in front of him, and sends it spinning along the pent-house which, however, it had best touch only once, till it drops on the floor near the foot of the grille-wall, and rebounds from that to the gallery-wall, which it hugs closely. Here again, clearly, very little chance of striking is afforded to the striker-out. Still better is it, if the ball pitches full upon the grille-wall near its foot, and hard by the gallery-wall: the result is a *nick*, even though the actual nick be not struck, and the bound is nearly dead and null. This service is sometimes given with great force and severity, when it is called the *chemin-de-fer*, or *railroad* service, but this is within the power of very few executants: or, again, it may be tossed as high as the roof, when it is named the *giraffe*. Barre was a splendid exponent of this last kind: he would sometimes send the ball so high, and at the same time with so much twist

upon it, that it would light on the service-pent-house, drop near the pass-line, and bound from the floor into the grille.(1)

Though none but the very foremost players can give these exceptional services in perfection, yet every amateur may aspire to imitate them in a humble degree; it does not follow, because he cannot do as much with the *giraffe* as Barre, nor deliver a *chemin-de-fer* like George Lambert, nor a *drop* like Biboche, that he should never attempt to give a difficult service, though it may fall short of these great examples. The service is half the game, and those who neglect it throw away an advantage which, in some measure, at least, they might easily possess.

"A service may be good of its kind," says Mr. Lukin, "yet ill selected; its excellence will chiefly depend on its suitableness to the occasion." Nothing can be more true in principle than this dictum, though no point more frequently escapes the attention of the beginner, who usually serves, as well as he can, it may be, but from any part of the Court in which he may happen to be standing, and without the smallest reference to the chase he is defending, or to the form of attack which his antagonist is likely to make.

It will, therefore, be evident after the slightest consideration, that the kind of service to be given must depend always on the circumstances which affect either the server or the striker-out, and on the state of the game and of the set, at the moment. The server must choose it very carefully, at all times. At the beginning of a set, or of a game, when matters are about even between him and his opponent, he will do well to give the side-wall service, or some variety of it, or some other service which he can give with tolerable effect and little labour. If he succeed with this, he should by no means change it: if he fail, after trying it fairly and varying the manner of its delivery according to his powers, he cannot change it too soon. He should never persevere in giving a service to which his opponent has once shown that he has a good reply; for that would at once put him at a disadvantage. He will now find the benefit of having at his command a few other sorts of service, to be employed at such a juncture.

A little observation and experience of his opponent's play will give him very soon a rule for his guidance in the choice of his service; and, when he has once established this in his mind, he should never throw away another service. Thus, indeed, the whole matter of the intelligent selection of service for special occasions and circumstances is no mechanical part of the game, but may be fairly classed under the head of "mental Tennis," of which it is the first, and perhaps the most important, feature.

That a difficult service must be attempted at a critical point of the game or set need hardly be repeated; but that a general rule, or set of rules, govern and direct the choice of service for defending particular chases, is not so self-evident to a young player. So it is, however; and these rules are easily given in very few words.

When the chase is short,—that is, at any point, roughly speaking, better than 2,—the server must be prepared, if he give a service of any difficulty whatever, for the probable attempt of the striker-out to win the chase by forcing for the dedans. He will understand this and

(1) Though this classification of the service is undoubtedly correct, it cannot be denied that many more services may be invented by a player who will, with a little ingenuity, vary the position in the Court from which he serves and the degree of cut or twist which he gives to the ball. An old French player, who had been admonishing some English amateurs about their poverty of service, when asked by them how many varieties he possessed, drew himself up to his full height and replied, "*Moi, Messieurs, j'en ai quarante-deux!*"

similar remarks more clearly when he comes to strike-out in his turn: for the present they must pass unexplained. It is, therefore, necessary not only that the service should be good in a general sense, but also that it should be such as will most certainly prevent the striker-out from forcing; and that service is a well-cut, side-wall service, so placed that it shall barely reach the grille-wall. Above all, it must not strike the grille-wall before dropping on the floor, nor even, after the floor, should it strike that wall so as to come off well: and it must be well-cut, so that it may hang in its bound, and not meet the racket of the striker-out; or cut with some over-hand twist, that it may tend to pass by him towards the grille. Otherwise, the ball will be easy to return with a good cut, or to force, directly or indirectly; and a well-forced ball is not readily stopped by a young player. Another good service, in defence of a short chase, is the drop; but this, as I have said, is difficult to give, it involves some risk of affording the striker-out a positively easy opportunity of playing either on the floor or for the dedans, and it is very fatiguing to the server.

Should the chase be not quite so close as in the case above-stated,—say, at 3 or 3 & 4,—the server has greater liberty of choice, and he may give almost any service which he believes, or has found reason to know, that his opponent will find it difficult to return on the floor so as to win it; he is not likely to force for such a chase, unless he be much cramped by the service, and only then, probably, by tossing the ball, which will allow the server plenty of time for judgment and return. With chases still longer, at 4, 5, or 6, much the same directions may be followed; the server must do his utmost to give the hardest service at his command, for the matter is serious. The chase is so easy to win that he must make his counter-attack, the service, as formidable as possible, in order to paralyse his antagonist's attempt at winning it. He has always on his side the moral advantage that the striker-out rarely plays so well or so carefully for a long as for a short chase, from a natural but fatal inclination to look upon it with contemptuous complacency, as already half-won,—a great mistake into which few players are so prudent as not to fall sometimes.

Proceeding a little further, we come to the case, more desperate than the last, of gallery-chases, and hazard-side chases. Scarcely any service but a nick, or something very nearly a nick, will avail to defend a gallery-chase: the server, therefore, unless he have some peculiar service of equal value, must perforce resort in such a case to the underhand-twist. If given with some speed, or with a tolerable amount of twist, this service, even when it does not drop in the nick, will prevent the striker-out from attempting to win a gallery-chase in the galleries, and will probably compel him to play for the fore-hand corner or for the dedans. Fore-warned is fore-armed: knowing what to expect, as soon as he has given the service, the server will prepare to defend these points. The same service is the best in case of a hazard-side chase, though a drop may be employed by players who can give it; either of these prevents the striker-out from playing for the service-galleries.

Next in importance to the service is the *first-stroke*. Although this is only a part of a player's defence against a strong service, yet, when it follows a weak one, it becomes the attack. Judgment here takes the first place; for, if the striker-out can perceive and estimate the

direction and range of the ball served, he will clearly have the entire command of it, and be able to return it to which part of his adversary's Court he pleases, always supposing that it affords him an opportunity of returning it at all. The greatest strength of the striker-out lies in this power of choosing where he will place his first-stroke, on either side of the server or in the dedans, and of masking his intention. His object is usually to make the shortest possible chases, either by playing the ball the exact length of the Court, or by cutting it severely when a chance offers for doing so; or to force boldly and distinctly for the dedans. Many players throw away a number of strokes for want of "a policy," that is, from hesitating between two alternatives, or changing their minds *on the stroke*. In playing to make or to win short chases, it is, of course, best to play to the corners as shown in the diagrams (Plates 41 and 42). Hence arises the great value of the odds called "touch-no-side-walls," by which the giver of the odds is deprived of this facility.

The ordinary varieties of the side-wall service are met by the general principle of the striker-out standing well away from the gallery-wall and about the half-court-line, at a distance of three or four feet from the grille-wall, so as not to risk touching it in his stroke. Thus placed and prepared, should the service be short or of only moderate difficulty, he will easily advance to meet it, and will then find himself in the proper attitude for returning it, with good cut, into the server's back-hand corner, usually his weakest point. If, however, he observe that the ball is delivered towards a high point on the service-wall, or with extraordinary cut or over-hand twist upon it, he must, while it is still in transit, retire backwards to the grille, and be prepared to advance (as before) to meet the service, though it be only an advance of a yard: he cannot make an effective stroke if standing still, still less if the service catch him during his retreat towards the tambour-wall. There will be some services which he must toss back for the dedans, should they cling so closely to the grille-wall as not to allow him to cut them; yet this is not always an ineffective stroke. Of others he will learn, but not soon, to foresee the difficulty before they leave the service-wall, and will anticipate their bound by volleying them from the pent-house; to do this well, however, distinguishes the finished player alone.(1) The same preparation will help him in taking the drop: if he cannot volley it, he must endeavour to get his racket well up and cut the ball down into the fore-hand corner of the service-side, and, if possible, with over-hand twist. Should the server fail to make the service drop on the floor, but allow it to strike the grille-wall first, it will generally afford an easy opportunity for directly forcing or boasting into the dedans. It is sometimes not bad policy for the striker-out, when pressed by the side-wall service towards the grille, if he have room for a stroke, to boast the ball against the side-wall above the pent-house. If only occasionally employed, this stroke will probably confuse the server by its unexpectedness; and the ball will not be unlikely even to enter the dedans, either from the pent-house or from the floor.

When, on the other hand, he sees the server about to give the under-hand or nick service, the striker-out should stand nearer to the gallery-wall, to which the ball will be sure to return, if well twisted, from the grille-wall, and he must hold himself ready to follow it in that direction. If, however, the ball hits the grille-wall before the floor, it will, on reaching the

(1) This volley affords an excellent opportunity of putting on a fair amount of over-hand twist.

floor, come towards the striker-out; and he must watch it carefully, or he will be taken by surprise by this reversal of its usual course. When playing to defend a hazard-side chase, he must not attempt to play into the service-galleries unless there is a fair opening for that stroke; it is a common mistake to do this invariably. He had far better force *low* for the dedans, or for the dedans-battery, or the nick, or the fore-hand corner, either directly or (when the service clings to the gallery-wall) by boasting the ball against that wall or the battery. Let him take a lesson from John Tompkins in this stroke, in which few players have excelled him. In any case, let him always endeavour to have "a policy;" to make up his mind rapidly to play for something, for some particular object; to have an idea, and to give his whole mind to carrying it into execution; and let him beware of changing his mind before that is accomplished. If he wishes for an example, let him study the play of Edmund Tompkins, who makes, perhaps, fewer *flukes* than any other player, because he almost always has the idea in his head of a definite stroke to be played, and coolly follows it out.

As to forcing for the dedans, it may well be called playing for a "hazard;" for nothing is more hazardous. The risk in playing for the grille, or for the winning-gallery, is not to be compared to it. In either of the latter cases, all that need be done is to avoid playing too high,—to the pent-house; if he miss the hazard by playing too low, the striker will still make an effective stroke into the corner, if not into the nick. Now, when the striker-out forces for the dedans, he risks all, to gain, it is true, a splendid reward; but failure gives a stroke of the most complete facility to his opponent, or loses certainly even moderate chases, or makes a chase that may be easily won by any average player.

Much has been said about forces, on the question whether they should be cut or not. The advantage of cutting them is, that they become, when cut, less likely to fly up from the pent-house to the roof: the disadvantage is, that what they gain in safety from this risk they lose in speed, their chief value. From its rotation, a cut ball meets more resistance from the air than a ball which has not been cut, and travels more slowly. As it is undoubtedly of the greatest importance to obtain in a force the highest speed compatible with accuracy, it appears, therefore, that by cutting the ball a player sacrifices a more desirable quality than he gains. Examples are often better than arguments. Barre rarely cut a force; if he played with cut for the dedans, it was when an easy opening offered itself, and he wished to make sure of it: pace was then unnecessary. When he really *forced*, he struck point-blank, or under-handed, or even slung the ball over-handed, appearing to strike it on its upper surface; the speed was tremendous, and the difficulty of returning his force frequently puzzled and discouraged even the very strongest players.

A good general rule in striking-out, as in return, is—to wait long enough during the bound of the ball to strike it when near the floor. Much is gained by following this rule; not only is all hurry avoided, and a fair and deliberate stroke obtained, but also the ball is more surely allowed to come far enough, and to arrive at the side of the striker, where he can make a pure Tennis-stroke of it, instead of being compelled to twist it, because it is in front of him, and so not capable of being cut. It is obvious that there must be many exceptions to this rule, as he will frequently be so cramped or pressed by the service that he cannot afford to wait for the most favourable point of the ball's bound before striking. So also, in return, it will frequently happen that he must strike when and how he can; and (for example) generally, when playing a

ball at a short distance from the net, he should strike it at the top of its bound, putting on over-hand twist, and playing for either corner of the Court.

It is a generally-received law, though unwritten, that a ball should not be forced directly for the dedans from any point nearer to the net than the service-line. At that short range there is too much danger of hitting the server with such a force, before he can avoid or parry the blow, to allow it to be safely delivered; and in Tennis we play to vanquish, but not to slay, our antagonists. There remains always, of course, the opportunity of boasting for the dedans in such a case. This last is indeed, as Mr. Lukin says, "a very powerful and masterly stroke, and cannot be too much practised;" if the ball be so played as to come sharply from a very near point on the main wall into the dedans, it is often scarcely possible to stop it.

The *stop* is a technical word: it means the guarding of the dedans, winning-gallery, or grille, but more particularly the first, when attacked by the *force*. The term is not so appropriate as the French *parer* (to parry), as the same writer (Mr. Lukin) observes, because "to stop the ball, that is, merely to prevent its entering the dedans, &c., is not sufficient; it must be returned also over the net, otherwise the stroke will be equally lost." Yet it indicates the difference between a mere preventing of the ball from entering, by means of the simple opposition of the racket to it without striking, and the definite stroke implied in the volley; and it seems, therefore, worth preserving in our Tennis-vocabulary. The *stop*, especially when close chases are to be defended, is of the highest importance, and should be made the subject of a special study. The racket should be held with its back, or rough side, perfectly flat, or at right angles, to the direction of the ball; the left hand may be raised to it, not in order actually to hold the racket at the moment when the ball strikes it, but to steady it and to insure its flatness: this is an action which most markers are often seen to employ. Above all, the racket, especially when meeting a hard and direct force, should be held in front of the face; Barre used to be very particular in inculcating this precept. If the racket be held only a little on either side, the ball, which often is not easily judged in its curving flight, is very likely to strike the wood instead of the strings, and so to fly into the face of the player, and inflict a serious blow.

The *volley* is, again, a still more difficult stroke, though it does not appear so to the eyes of the uninitiated. But, if to judge the ball on the floor is difficult, how much harder must it be to judge it before it arrives there,—that is, in about half the time! It requires a good eye, and a correct observation of the striker's manner at the moment of striking, to judge it with any approach to accuracy: yet, when the ball is judged and met by the racket of the volleyer, the difficulty is only half overcome. The smallest deviation of the racket from the proper angle will drive the ball either into the net or above the play-line: it must be raised before the volley is attempted, and firmly brought to meet the ball, but not to strike it with force. The player must estimate and remember the speed at which the ball comes upon his racket: if he adds much to it, he will inevitably impart too much to the ball in its return, and so make a bad chase, or miss the opening, or lose the chase, for which he may be playing, or send the ball altogether out-of-court. He should learn as soon as possible, or at least make an early attempt, to cut the volley: without this, the stroke is only of value as a mere return, and will never decide a rest, unless it enter a winning-opening. Nor should the volley be frequently used, but rather kept for occasions when it is necessary. "Vanity is the fertile source of half the errors and mistakes at Tennis; and, as to volley with grace and dexterity is an accomplishment in this game of which

the player is naturally proud, he is too much inclined to introduce it at every opportunity, and thus, by misapplication, to discredit the greatest beauty of the game" (Lukin). A young player, if he fancies he can volley well, will always be apt to volley balls which would come well off the end-walls and afford him, if he waited, an opportunity of returning or, perhaps, of deciding the stroke. To the more advanced player, but not till after years of play, occasions will occur when it is advisable to run the risk of failure in order to gain a decided advantage by the volley. One example will illustrate this point. Barcellon, who had a very strong side-wall service and a sure back-hand volley, almost invariably gave the former; this, if successful, forced his adversary either to toss it or to return it to the battery; to meet the latter-stroke, Barcellon used to stand, immediately after serving, well forward by the galleries, always prepared to volley, and he seldom failed to do this with the most killing effect. If, however, the service was not sufficiently difficult, but admitted of being played to the fore-hand corner, he was quick to catch the intention, and would generally return it by a volley-boast against the main wall. It was, in fact, no easy matter to get the ball past him. Yet even he seldom ventured to take this advanced position (or only occasionally) against players who were of equal, or nearly equal, force with himself. Such liberties bring with them great risks, and should be sparingly taken: it is better to allow a chase, even a close one, to be made than to attempt a difficult volley. There is always a chance of winning any chase.

The *half-volley* is a stroke which comes by nature to some players, while others have difficulty in acquiring it. I have heard French markers say that amateurs of their own country never began with the same aptitude for this stroke as the English, and that it depended more on feeling than on science: "*la demi-volée c'est un sentiment!*" English amateurs learn it, perhaps, from their early familiarity with Cricket and other ball-games, rather than from any inherent quality in the insular blood. The half-volley is executed by placing the racket at a point as close as possible to that at which the ball drops, and so intercepting its bound. Practice alone will give any certainty in effecting this beautiful and difficult stroke. The ball must, of course, be judged to a nicety, and the racket applied at the correct angle, or the ball cannot be returned; but, these conditions fulfilled, it will spring back, as if spontaneously, from the mere elasticity of the opposing strings, with no effort on the part of the player. Strength should not be employed, at least in a forward direction; but it is not impossible, by a downward *chop* of the racket, to communicate some amount of cut to the ball. When combined with the *boast*, however, a good deal of strength may be used. The greatest utility of the half-volley lies in the power, which it, equally with the volley, gives to the player, of anticipating the effect of a cut ball, and also of returning many strokes which he could not otherwise reach, either by advancing to volley or by retreating to return them on the full bound, through want of sufficient time. Saving time, again, gives him an opportunity of attacking his adversary when unprepared, or when hardly recovered from the previous stroke.

The *coup-de-temps* (for which there is no English synonym) is a stroke rarely used, and only by the very finest players, though the half-volley may be roughly called its simplest form. Like the latter, it is made by prejudging the course and speed of the ball, and striking at a point at which the player believes it will be when it meets his racket. This must, of course, be a point somewhere in the bound of a heavily-cut ball which, in the player's judgment, will not otherwise afford him any opportunity of returning it by ordinary means. It is a stroke which

requires the highest possible degree of judgment, decision, and skill; and, even with great players, it often leads only to failure. Hence it is seldom good policy to attempt it, and only at critical moments. As an instance of the *coup de temps*, that stroke may be cited by which George Lambert contrives to return a cut ball from the end-wall, when there is apparently not time for the racket to *find* the ball before it falls from the wall to the floor. His racket, in this case, is uplifted and grasped with great energy while the ball drops; and, almost before it has touched the wall, he has begun the quick, sharp stroke, in the sweep of which the ball seems to fall, and so to be caught, struck, and returned in one and the same instant.[1]

The *boast* has been described (see Plates 43—45). This, again, though a most valuable stroke in playing for the dedans, should not be otherwise too constantly used. When the odds of Half-court are given, however, it is of the greatest service, for it enables the giver of the odds to bring many balls within the prescribed limits which, without its aid, he could not so return; while he, at the same time, avoids placing the ball upon his opponent's racket, disconcerts his game by obliging him to alter his position, and, finally, tries his judgment. Such advantages as these avail chiefly against a weaker player: in even matches there is seldom anything gained by boasting the ball (except for the dedans), beside the relief of the striker himself from the difficulty of playing a stroke which, perhaps, he could scarcely return or place in any other manner. In some rare cases, however, and often in three-handed and four-handed games, a player is enabled by boasting to put the ball cleverly away from his adversary, or from one of his adversaries.

Judgment is a quality in Tennis the importance of which has already been mentioned more than once in these pages: its value cannot be exaggerated. It takes precedence of execution; for, unless a ball be accurately judged, it cannot be well played. Enough, however, has been said on this head to point out the necessity of the acquisition of this quality; and time alone will help the player, with practice, to make it his own. Masson, the great French *paumier*, possessed it in a marvellous degree: Barre had it, equally developed. Such players as these seem to be always, by some extraordinary accident, at the point to which the ball comes to find them, as the French say,—*La balle cherche le bon joueur,—elle vient le trouver.* There is no royal road by which this excellence may be gained; it depends rather on certain mental, than on corporeal, advantages; but it can be cultivated to a high point by a persevering and intelligent player.

In playing for, as in defending, chases, much judgment is required. The player who attacks must not forget the chase he seeks to win, as a young player too frequently does, after making his first-stroke,—his first attempt at winning it. He must never lose sight of the object, the chase to be won, even in the utmost heat of a long and well-contested rest; for he may as well fail to return the ball altogether as return it ineffectually. "But, if this coolness and collectedness be necessary in the person who plays for the chase, it is not less so in the player who defends it. His judgment should be first exercised in seeing that he does not play the ball unnecessarily; and, if necessarily, then that he play it to the best advantage, by putting it, if

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[1] *See* above, p. 109.

possible, into the galleries, and thus depriving his adversary of all means of returning it" (Lukin).(1)

The *tambour*, again, is a part of the Court, invented, no doubt, in order to add to the variety and intricacy of the game, which does considerably increase its difficulty to the inexperienced player. To judge the balls which pitch upon it and are deflected into the Court at various angles, dependent on the direction in which they were driven upon it, and on the manner in which they were struck, demands great judgment and long habit. Still more difficult is it to judge those which pass close to it, without touching, and complete their bound under the grille. Few players attain to this before they have spent many years in the Tennis-court; but care and method will shorten the time. When they have once mastered the nature of the angle at which balls usually come off the tambour, they will soon begin to see in it a help rather than a hindrance; what has been called *la pierre d'achoppement des joueurs*,—the players' stumbling-block,—will turn out to be really an assistance to them. Many a ball which would, without it, fall irretrievably in the grille-corner, is returned to them, upon their racket, by the intervention of the tambour. Generally speaking, when the player sees the ball flying towards it, he should keep himself ready for a back-hand stroke, a little behind the middle of the service-line, at a distance from the tambour proportionate to the height at which the ball strikes it and to the velocity of its flight. If, however, the ball strikes the tambour rather above the level of his head, or about that height and with some force, he must run, prepared for a fore-hand stroke, towards the winning-gallery, which the ball sometimes even enters. He will thus be best prepared for intercepting it; and, so prepared, he will rarely find it difficult to play for the dedans, or even for a chase. He must remember, however, that, if struck from the fore-hand corner, the ball will come off more obliquely from the tambour than a ball struck from the back-hand corner of the service-side, and that the angles of deflection will always be modified by any twist that may have been used by the striker. Again, if the ball touch the main wall before the tambour, a fresh element of difficulty for the judgment is introduced, as also when it merely grazes the tambour's edge.(2) It is, in fact, hardly possible to judge correctly every exceptional effect derived from this arbitrary addition to the Tennis-court; but a fine player will foresee the bound of most of the balls that pitch upon it, and nothing is prettier than the sight of these, well-judged and timed from the tambour, and returned apparently with ease either to the dedans or

(1) All instruction, however, is "sometimes thwarted," says Mr. Lukin, with much truth, "not only by the carelessness and obstinacy, but by the avarice of the learner. I allude to a propensity, not uncommon in young men, to play for too high a stake; when this happens, style is but too frequently sacrificed to the desire of gain. For the sake of a temporary advantage, any position, however awkward, any trick or device, however unsightly, will be resorted to: the object and only object being to gain the Set, the Player is satisfied if the ball be but returned, no matter how. From this cause it is that many players will use every exertion to cross the *line of the ball*, that is, to get on the other side of it when played to their *back-hand*, in order to return it with somewhat more effect by a *fore-hand stroke*. Now this is not Tennis, not Tennis at least of the first order; nevertheless, I will not contend that no circumstances can arise to make an occasional resort to this practice justifiable. In the case of very slow balls, or of such as, falling upon the pent-house, allow time for choice, the player is at liberty to use his *fore-hand*; but, whenever he is too studious and eager to do so, he is betrayed into the admission of a defect, and that a material one, in the *back-hand*. Now to admit a defect, is to tell your adversary where to make his attack. This should be carefully avoided. But it may be said that he will not be long ignorant of your weak point, whatever pains you may take to conceal it; it may be so. Let him, however, discover it in any way rather than by your own confession." It is not necessary to add any words, to point the wisdom of these remarks.

(2) Some tambours have their projecting angle rounded, which makes it still more than commonly difficult to judge the balls which come more obliquely from it than from tambours that have a definite, sharp edge to that corner.

upon the floor. Except in the four-handed or three-handed game, it is not well to rush forward, as some players often do, to volley a ball which would strike the tambour, unless in cases so rare as to be necessary exceptions to the rule. By this action a mere return only can be made, which cannot be an effective stroke. Tambours, again, in different Courts vary much; and the angle of any particular tambour must be learned by practice, before the player can judge a ball from it with any certainty.

As soon as he has made some progress in the arts of judging and playing the ball, and has thus raised himself a little above the ranks of the worst or weakest players, our pupil cannot do better than try occasionally to give cramped-odds in one form or another, to one of those who are now his inferiors in Tennis. Nothing will improve his judgment more than this kind of practice.

In giving *the side-walls* (or *touch-no-side-walls*), which include ordinarily the galleries (but not the dedans and grille unless it be so expressly arranged), the player is restricted from playing the ball against either side-walls or batteries. If the ball, struck by him (except in the service), touch any of these before falling, he loses a stroke. It is evident, therefore, to what a nicety he must judge and play the ball; he can scarcely cut it too much, for that is almost the only resource he has for beating his opponent. The twist is dangerous; but, if judiciously employed, it is the most valuable stroke in the game, for it enables him, as mentioned on a previous page, to place the ball near the side-wall without touching it. In other cases, the giver of the odds will do well to play for the nick, or even to his opponent's feet; the half-volley, thus offered, is a stroke which the latter will not often succeed in making.

If to these odds he add the end-wall, grille, and dedans, he will find himself giving *all-the-walls* (or *touch-no-walls*), the greatest cramped-odds which can be given at Tennis, to which, however, numerical odds can, of course, be super-added. The giver of these odds loses a stroke if the ball (except in the service), struck by him, touch any wall or post, or enter any opening. The difficulty of this game is enormous, and it is long ere a player can arrive at the power of giving these odds even to a beginner. On the other hand, the latter can hardly play a game more full of advantage to himself than this, for he is compelled continually to stoop, to return balls from the floor, and to exercise his judgment in deciding whether these latter will reach the walls or not. The superior player has no alternative but to return the ball constantly and without fail, as he can scarcely hope to decide a stroke, or *kill the ball*, restricted as he is by the conditions of the game.

In giving *half-court*, the player is obliged to confine his strokes to one half of the Court, divided lengthwise, the half-courts adjacent to the galleries on each side of the net being those which are usually chosen. The giver of the odds loses a stroke as often as he plays a ball so that it drops anywhere outside the half-court into which he should have played. He may, however, boast it into that half-court from any wall or pent-house. The various and rather numerous cases which may arise are provided for in Law 32. The superior player, in making his attack, must be governed to some extent by the nature of the defence adopted by his opponent. If the latter (on the service-side) should stand, as he ought to do, as far, or nearly

as far, advanced as the last-gallery-line, the former, in order to avoid playing within his reach, or indeed upon his racket, must play for the dedans, either over his head, or from the side-wall above the pent-house, or by boasting from the main wall. If he play, on the contrary, upon his opponent, he will have the ball continually volleyed back upon him, if his adversary have any volley at all, so rapidly as to disconcert his game considerably. If the recipient of the odds, however, stand back, the superior player will be free to play upon the floor in the usual way, when his victory, considering the disparity of the players, is nearly certain.

Barring-the-hazard, or *winning-openings*, again, is a form of odds which, while it confers a great advantage and freedom upon the recipient, who has not to defend those hazards, compels the giver to play with great circumspection and prudence. In ordinary games, many a ball, played only with the hope of returning it, enters a winning-opening, to the surprise of no one more than of the striker: when these are barred, it becomes necessary to avoid them,—a more difficult task than at first sight it would be supposed.

In *barring-the-openings*, the galleries are included in the interdiction.

All these *games of combination*, as they are called, are as profitable to the recipient as to the giver of the odds; they tend equally to improve the judgment of both players.

To take a *bisque* judiciously requires a cool head and great familiarity with Tennis; in no part of the game, indeed, is experience more valuable than in this. Since it is open to the holder of the bisque to take it at any time he pleases during the current set, with very slight limitations (see Laws 29 and 30), this great latitude of choice is not a little embarrassing to young players, and sometimes even to those who are more advanced. The state of the score, both of the set and of the game, the nature and number of the chases, if any, and the relative strength of the players, and of their service and first-stroke,—all these are points which require to be carefully weighed before taking a bisque.

"It may be held as a rule," says Mr. Lukin, "that when odds are given, a Bisque should not be taken [by the giver of the odds] to *make*, but to *save*, a game, and *vice versâ*; . . . but this rule, like every other, has its exceptions. It may be justifiable even in the better player to take a bisque to make a forward or strong set, or to secure the fifth game. A bisque may also be properly taken to remove a close chase, in cases where, had there been no chase, it would have been ill-judged to employ it." A few examples will make this statement, which is admirable in principle, a little clearer in practice to the beginner.

1 (*a*) A gives B fifteen for a bisque: Score, 3 games all, 40—30 A wins. A should not take his bisque here, whether he be server or striker-out, to win the game. Nor (*b*) should he take it, even if B win the next stroke; Score, deuce: for they are now only on an equality in the score, and A has his advantage (represented at the beginning of the set by 15 for a bisque) yet in hand. (*c*) If B now gain advantage, being on the service-side, it becomes a question whether A should not take the bisque to prevent him from winning the game, an important one in the set, and so scoring 4 games to 3; for, however weak his service may be, B may chance to give him a nick; and I think A should here take his bisque, and score deuce. (*d*) If, however, B were on the hazard-side when he gained advantage, A would

doubtless be wrong to take his bisque then; for he can only lose the game if B force successfully for the dedans, which he (the inferior player) is not very likely to do, and which A may almost certainly prevent his doing by giving him a short and well-cut service: if B play a stroke which would make an easy chase, A can choose whether he will return the ball (before it makes the chase), or change sides to win the chase, or take his bisque (which would, I think, again, be bad policy): if, on the other hand, B play a first-stroke which would make a close chase, A has still the choice of returning the ball, or leaving it for a chase to be won with his bisque, either remaining (as he would probably do) on the service-side or changing sides, just as he happens to prefer. Here, I think, he would indubitably do well to take his bisque, unless the stroke were extremely easy of return, and retain his service, unless the latter were very weak; for it is quite likely that he might otherwise lose the chase, and so the game, an important one, as stated above.

2. A gives B fifteen for a bisque: Score, 2 games to 4, B wins, and 40—30 B wins, chase 4 & 5, made by B. Instead of changing sides to play for this chase, A should here take his bisque to score deuce, rather than sacrifice the service and run the risk of receiving a nick-service and losing the chase and the game, which would leave him with a very slight chance of winning the set.

3. A gives B fifteen for a bisque: Score, 4 games to 3, A wins, 30 all, with chases, second gallery and 1 & 2, made by B. Having changed sides, A wins the first chase, and an exceedingly-tempting opportunity offers itself for taking his bisque, to win the close chase and the extremely-important game, and to score 5 games to 3; and I am aware that many players would do this. I do not, however, think it is the place for throwing away the great moral weight of the bisque. A is the stronger player; he has hitherto the advantage, moral and material, in the set, and has the bisque in hand. By winning the long chase, he has scored 40—30; in my opinion, he should play for the 1 & 2 chase, either on the floor or in the dedans, according to the service: if he win it, he has the set almost certain with his bisque; if he lose it, he is only brought back to deuce, and he has still a forward set and the bisque in hand, and ought to win.

4. A gives B half-fifteen and a bisque: Score, 3 games all, 30 all, with chases, second gallery and 2, made by B. Crossing over, B takes his bisque in defence of the first, and gives the best service he knows, to prevent A from winning the second chase. In this he will probably succeed: and, if so, he will have secured an important advantage in the set, 4 games to 3, and will start with the service in a game in which he receives fifteen.

5. A gives B fifteen for a bisque: Score 4 games all, deuce, with chases 3 (made by A) and hazard-side the door. Changing sides, B wins the former chase; here, therefore, A should take his bisque to make deuce, rather than risk playing for the difficult chase and losing the ninth game.

6. A gives B fifteen for a bisque: Score, 4 games to 3, and 40—30, B wins, with a chase better than 4, made by A. Changing sides, A (for this case actually occurred last season (1877) in a great match) elected to defend the chase, in place of taking his bisque (as he should have done) to make deuce and, at least for the moment, to save the game. B won the chase, an easy one for a good player, scored 5 games to 3, and soon afterwards secured the set.

7. A gives B fifteen and a bisque: Score, 2 games all, 30 all, and a yard chase, made by B.

B, who is on the hazard-side, will naturally now force for the dedans, if he can possibly manage it, because, by succeeding, he will cross with 40—30 in his favour, to defend a chase which will be most difficult for his opponent to win, and will probably give him the game: should he, on the other hand, miss the dedans, and make a long chase, he has his bisque in reserve for this, and still stands the best chance of defending the former chase. He risks little, to gain much.

Such simple principles as those involved in these few examples, chosen almost at random, are easily learned. It is more seldom that one sees a player employ the bisque so as to gain an advantage indirectly by putting his adversary at a disadvantage. Thus, in the example (7) stated above, a player with still better judgment than B shows, instead of forcing, will take his bisque: by this simple manœuvre he raises his score to 40—30, changes sides, gets the advantage of the service, and leaves his opponent to play for a yard chase,—thus doubling the value of his bisque.

Mr. Lukin gives a good example, which may be put in this form:—

8. A receives a bisque from B: Score, 4 games all, 15 all, with chases, 4 and 3, made by B. A wins the first chase: he then may very well take his bisque to score 40—15, or at least 5 to 1 in his favour; whereas, had he played for the second chase and lost it (no unfair supposition), the score would, if he then took his bisque, be 40—30, or only 3 to 1 in his favour, and the service in the hand of his opponent. Here, of course, it is of great importance to A to win the game; but, if he had a very forward, or indeed a very backward set, it would be better for him to keep his bisque in hand and play for both chases.

The moral effect of a bisque both on the holder and on his opponent is such that it is well for the former, as a general rule, to husband it as long as possible: on the other hand, he often runs so great a risk of keeping it till it is useless, when losing a set, that he would do better never to allow a good opportunity of taking it to pass. In steering between these two extremes lies the chief difficulty. The French say, "the bisque is never wasted with which a game is won;" but this is a smart saying, to which the exceptions are more numerous than the examples which support it. No players, however, perceive and seize so quickly as the French the best opportunity of taking a bisque.

In playing two on a side, that is, either two players against one (called a "three-handed game," = Fr. *la chouette*), or two against two (a "four-handed game"), all the ordinary rules of Tennis apply. Roughly speaking, the partners on each side of the net divide their Court between them by the half-court-line. This is especially the case when either of them is a much stronger player than his partner; when it would manifestly be unfair for him to take the whole play and allow, or bid, the weaker player to stand on one side while he returned every stroke: the French have a rule by which the superior player is obliged to keep always at least one of his feet within the half-court-line, and this they call *le pied dans la raye*. Usually, however, when the players are nearly on an equality, the sharing of the play is somewhat modified from that general rule. On the service-side, the stronger player *plays back*, that is, defends the right-hand corner and the whole of the dedans; the other, meanwhile, stands

invidious in a work of this kind to mention names, I may point to one accomplished player, our present amateur champion, who has always had an advantage over most of his antagonists in playing an up-hill game, and bearing reverses of fortune with patience. Much the same, indeed, may be said for the professional champion, George Lambert, in respect of temper; for he has always shown himself as good-humoured in the Tennis-court as he is averse to take there any unfair advantage over his opponent.

In conclusion, a few words may be addressed to the spectators in the dedans; for, beside the pleasure of looking on, these have also their duties. One has frequently observed persons reading the newspaper, chatting, and discussing, not the play before them, but "the weather and the crops," or any other irrelevant topic, and that too often in loud tones. Nothing can be more improper than this (for the dedans of a Tennis-court is not intended for the use of any but those who are interested in Tennis in general, and the actual game in particular), except the conduct of those who, with the worst taste, sit there to make personal remarks on the players. The French say *la galerie a le droit de se taire*, and that is undoubtedly the rule by which it should be governed,—except when appeal is made to it on doubtful points of the game. Until that appeal is made, the spectators should never venture to give counsel or opinion of any sort. It is usual now, in regular matches, and it is a good custom, to choose from the spectators in the dedans three to act as umpires, and to leave all questions to be decided by a majority of these three.

A spectator who is betting ([1]) on the match should decline to give an opinion, or to act as umpire, unless pressed to do so after giving his reason for declining the office; but this is not the only reason for limiting the number of the judges. Though the dedans is, of course, occupied by gentlemen who are incapable of giving a corrupt decision, yet there are usually several, if not many, present who are very indifferent players, and who cannot, therefore, judge or mark the ball well, for judgment generally goes with play; and there are others also whose opinion is influenced by that which has been given by the first, or by the most prominent, or by the last speaker. The three umpires should, when it is possible, be selected with the view of avoiding these dangers; and their decision is always final.

([1]) The odds betted at Tennis are by no means fixed, but are generally laid as follows, when the players are even:

At fifteen—love, 7 to 4; but 6 to 4 is more frequently betted.
At thirty—love, 4 to 1; but 3 to 1 is more frequently betted.
At forty—love, 8 to 1.
At thirty—fifteen, 2 to 1.
At forty—fifteen, 5 to 1.
At forty—thirty, 3 to 1, or 5 to 2.

IN AN ADVANTAGE-SET.

At one game—love, 5 to 4.
At two games—love, 7 to 4, or 2 to 1.
At three games—love, 3 to 1.
At four games—love, 5 to 1.
At five games—love, 15 to 1.
At two games to one, 4 to 3.
At three games to one, 2 to 1.
At four games to one, 7 to 2.
At five games to one, 10 to 1.
At three games to two, 3 to 2.
At four games to two, 3 to 1.
At five games to two, 6 to 1.
At four games to three, 8 to 5.
At five games to three, 5 to 1.
At five games to four or advantage-game } 3 to 1, or 5 to 2.

The intervening chases, of course, modify these odds almost indefinitely; and, moreover, it is nearly impossible to match two players so exactly as to leave neither the favourite.

VI.

APPENDIX.

I.—A Bishop playing Tennis.

(P. 2.)

"Hic vir illustris filimatius . vt est illud Mantuani poete. Ausus et ipse manu juuenum temptare laborem: speristarum se turmalibus constanter immiscuit. Pulchre enim hoc fecerat . sed cum adhuc essent anni minores. Qui cum frequenter de loco stantum medicurrentis impulsu sommoueretur . nunc quoque acceptus in aream tam pile coram preteruolantis . quam superiecte . nec intercideretur tramitem nec caueret . nunc per cathastrofam sepe pronatus: egre de rumoso flexu se recolligeret . primus ludi ab accentu sese remouit suspiriosus . extis incalescentibus. Namque et iecusculi fibra tumente: pungebant excercitatum crebri doloris. Destiti protinus et ipse facturus communione cessandi rem caritatis . ne verecundiam lassitudo fraterna pateretur. . . ."

The letter (Epistola XVII., *Sidonius euriphio suo*,) of which the above is an extract, quoted from the original edition of 1477 (Fol. s. l. Liber Quintus), is reproduced in the *Histoire de la Civilisation en France*, par M. Guizot (Paris, 1846, 8vo., pp. 95-97), entire but translated; and again in Van Laun's *History of French Literature*.

II.—Life compared to Tennis.

(P. 4.)

J'ay tant joué avecques Age
  A la paulme, que maintenant
J'ay quarante-cinq sur bon gage:
  Nous jouons non pas pour néant,
  Assez me sens fort et puissant
De garder mon jeu jusqu'à cy,
Ne je ne crains rien que Soussy.

Car Soussy tant me decourage
  De jouer et va estouppant(1)
Les coups, que fiers à l'avantage,
  Trop seurement est rechassant(2)
  Fortune, si luy est aidant:
Mais Espoir est mon bon amy,
Ne je ne crains rien que Soussy.

(1) Multipliant. (2) Trompant.

Vieillesse de doleur enrage
  De ce que le jeu dure tant;
Et dit en son felon langage,
  Que les chassés doresnavant
  Merchera, pour mettre nuisant;
Mais ne m'en chault, je la deffy,
Ne je ne crains rien que Soussy.

Si bon eur me tient convent,
Je ne doubte ne tant ne quant,
Tout mon adversaire party,
Ne je ne crains rien que Soussy.

(Charles d'Orléans, *Poësies*, edited by P. V. Chalvet, Grenoble, 1803, 8vo., pp. 347-8.)

III.—The Joan of Arc of Tennis.

(P. 5.)

Item, en ce l'an [1427] ou pou devant vint à Paris une femme nommée Margot, assez jeune, comme de vingt-huit à trente ans, qui estoit du pays de Henault, laquelle joüoit le mieulx à la palme que oncques homme eust vu, et avec ce joüoit devant main derriere main très-puissamment, très-malicieusement, très-habillement, comme povoit faire homme; et pou venoit d'homme à qui elle gaingnast, ce ce n'estoit les plus puissans joüeurs, et estoit le jeu de Paris où le mieulx joüoit en rue Grenier Saint Ladre [Lazare], qui estoit nommé le petit Temple.

(*Journal d'un bourgeois de Paris sous le regne de Charles VII.*, printed in the *Nouvelle Collection des Mémoires pour servir à l'histoire de France depuis le XIIIe Siècle jusqu'à la fin du XVIIIe*; par MM. Michaud (J. F.) et Poujoulat, 1836, 8vo., Paris, tom. 3, p. 249.

IV.—Roman Ball-games.

(P. 12, n.)

Pliny the younger, in his descriptions of his country-houses, Laurentinum and Tuscum, mentions a *Sphæristerium* in each, thus:—

Cohæret calida piscina mirificè, ex quâ natantes mare adspiciunt; nec procul sphæristerium, quod

calidissimo Soli, inclinato jam die, occurrit (Lib. 2, Ep. 17);

and,—

Apodyterio superpositum est sphæristerium, quod plura genera exercitationis, pluresque circulos capit (Lib. 5, Ep. 6).

It is astonishing that Vitruvius never mentions the sphæristerium; but he constantly mentions the coryceum, and this, perhaps, was the same, the name being derived from Κώρυκος, a sack, or ball, suspended from the ceiling. Mercurialis understood it to be a kind of wardrobe.

Ovid, in his *Ars Amatoria*, Lib. iii., v. 361, describes a ball-game, played by young girls, which must not be confused with any sort of Tennis, though the word *reticulum* makes this very tempting:—

Reticuloque pilæ leves fundantur aperto;
Nec, nisi quam tolles, ulla movenda pila est.

The *reticulum* seems to have been a *pocket*, and the game a sort of *spillikins*, played with balls.

The Romans had four kinds of ball-game,—Follis (*balloon*), Trigonalis, Paganica, and Harpastum. Cælius Aurelianus calls them all *Sphæra Italica* (Tard. pass. l. 3, c. 6). They are all mentioned by Martial, in the passage,—

Non pila, non follis, non te paganica thermis
Præparat, aut nudi stipitis ictus hebes:
Vara nec injecto ceromate brachia tendis:
Non harpasta vagus pulverulenta rapis.
(Lib. vii., *Epig.* 32, 7.)

1. Of the balloon there were two kinds, *follis* and *folliculus*. The larger was struck with the arm, protected by a bracer:—

Follem [sibi] obstringit ob gulam.(1)
(Plautus, *Aulularia*, ii. 4, 23.)

Peratim ductitate; at ego follitim ductitabo.
(*Ib.*, *Epidicus*, iii., 2, 15.)

This ball was thought by some critics to have been stuffed with feathers, on account of the passage,—

Plumea seu laxi partiris pondera follis
(Martial, Lib. iv., 19);

but the epithet *plumea* here only refers to its lightness, on account of which it was well fitted for the sport of youth or age:—

Ite procul, juvenes! mitis mihi convenit ætas;
Folle decet pueros ludere, folle senes.
(*Ib.*, Lib. xiv., *Epig.* 47, 1.)

(1) Follis autem saccus coriaceus major, oppositus peræ, quæ minor erat. Pugiles utebantur ejusmodi follibus fœno fortasse expletis in formam humanæ figuræ, adversus quos ictus ferrent (*note by* Weise).

The smaller was struck with the fist, and was called *follis pugillaris*, or *pugilatorius*, as

Extemplo hercle ego te follem pugilatorium
Faciam, et pendentem incursabo pugnis, perjurissume.(1)
(Plautus, *Rudens*, iii., 4, 16.)

This was sometimes also called *folliculus*, and Suetonius, in his life of Augustus, enumerates it among his pastimes:—

Exercitationes campestres equorum et armorum statim post civilia bella omisit, et ad pilam primò folliculumque transiit (c. 83).

2. *Trigonalis* was played generally by three persons, placed in a triangular position, with a small ball, and both hands were used indifferently or alternately:—

Captabit tepidum dextra, lævaque trigonem,
Imputet exceptas ut tibi sæpe pilas,
Colliget et referet lapsum de pulvere follem,
Et si jam lotus, jam soleatus erit.
(Martial, Lib. xii., *Epig.* 83, 3.)

Seu lentum ceroma teris, tepidumve trigona.
(*Ib.*, Lib. iv., 19, 5.)

Sic palmam tibi de trigone nudo
Unctæ det favor arbiter coronæ,
Nec laudet Polybi magis sinistras.
(*Ib.*, Lib. vii., *Epig.* 72, 9.)

This, too, seems to be the game which Petronius intended to describe, in his Feast of Trimalcion:—

Videmus senem calvum tunica vestitum russea, inter pueros capillatos ludentem pila. Nec tam pueri nos, quanquam erat operæ pretium, ad spectaculum duxerant, quam ipse paterfamilias, qui soleatus pila prasina exercebatur, nec eam amplius repetebat, quæ terram contigerat, sed follem plenum habebat servus, sufficiebatque ludentibus. Notavimus etiam res novas. Nam duo spadones in diversa parte circuli stabant, quorum alter matellam tenebat argenteam, alter numerabat pilas, non quidem eas, quæ inter manus lusu expellente vibrabant, sed eas, quæ in terram decidebant.

Saleius Bassus describes (2) three kinds of stroke which occurred in this game and distinguished the best players:—

Nec tibi mobilitas minor est, si forte volantem
Aut geminare pilam juvat, aut revocare cadentem
Et non sperato fugientem reddere gestu.

Here *geminare*, probably, describes the action of striking the ball a second time, in the air, before it has

(1) Follem pug. ad quem pugiles se exercebant in ludis, tamquam ad statuam (*note by* Weise).
(2) Bibl. Clas. Lat. (N. E. Lemaire Ed.) Poetæ Minores, vol. iii., p. 256, l. 173.

dropped. To this game may also, perhaps, be referred the following passages :—

Multa tuæ, Sparte, miramur jura palæstræ
Sed mage virginei tot bona gymnasii;
Quod non infames exercet corpore ludos
Inter luctantes nuda puella viros;
Cum pila veloci fallit per brachia jactu,
Increpat et versi clavis adunca trochi.
(Propertius, iii., 14, 1.)

Sunt illis celeresque pilæ, jaculumque, trochique,
Armaque, et in gyros ire coactus equus.
(Ovid, *Art. Amat.*, iii., 381.)

Similitudine de pilæ lusu: quam cadere non est dubium, aut mittentis vitio, aut accipientis. Tunc cursum suum servat, ubi inter manus utriusque, apte ab utroque et jactata et excepta versatur; necesse est autem lusor bonus, aliter illam collusori longo, aliter brevi mittat. (Seneca, *De Beneficiis*, Lib. ii., 17, 3.)

Si cum exercitato et docto negotium est, audacius pilam mittemus, utcumque enim venerit, manus illam expedita et agilis repercutiet. Si cum tirone et indocto, non tam rigide, nec tam excusse, sed languidius, et in ipsam ejus dirigentes manum, remisse occurremus.
(*Ibid*, Lib. ii., 17, 4.)

Sicut in lusu est aliquid pilam scite ac diligenter excipere, sed non dicitur bonus lusor, nisi qui apte et expedite remisit, quam exceperat. . . . nec tamen ideo non bonum lusorem dicam, qui pilam, ut oportebat, excepit si per ipsum mora, quominus remitteret, non fuit.
(*Ibid*, Lib. ii., 32.

Tum isti qui ludunt datatim servi scurrarum in via et datores, et factores omnes subdam sub solum.
(Plautus, *Curculio*, ii., 3, 17.)

Enimvero di nos quasi pilas homines habent.
(*Ibid*, *Captivi*, *Prolog.* 22.)

Mea pila est. (*Ibid*, *Truculentus*, iv., 1, 8.)

Si me mobilibus scis expulsare sinistris,
Sum tua: si nescis rustice, redde pilam.
(Martial, Lib. xiv., *Epig.* 46, 1.)

Redde pilam; sonat æs thermarum: ludere pergis?
Virgine vis sola lotus abire domum.
(*Ibid*, Lib. xiv., *Epig.* 163, 1.)

Fugio campum lusumque trigonem.
(Horace, Lib. i., *Sat.* 6, 126.)

Lusum it Mæcænas, dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.
(*Ibid*, Lib. i., *Sat.* 5, 48.)

Vel, (si Romana fatigat
Militia assuetum græcari,) seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit.
(*Ibid*, Lib. ii., *Sat.* 2, 11.)

Ludere qui nescit campestribus abstinet armis,
Indoctusque pilæ, discive, trochive quiescit.
(*Ibid*, *De Arte Poet.* 379.)

3. *Pila paganica* was larger than *Trigonalis* or *Follis* :—

Hæc quæ difficilis turget paganica pluma
Folle minus laxa est, et minus arcta pila.
(Martial, Lib. xiv., *Epig.* 45, 1.)

The hardness and size of this ball made the game very difficult.

4. *Harpastum* was the same as the ἁρπαστόν of the Greeks :—

Hæc(1) rapit Antæi velox in pulvere Draucus
Grandia qui vano colla labore facit.
(Martial, Lib. xiv., *Epig.* 48, 1.)

Sive harpasta manu pulverulenta rapis.
(*Ibid*, Lib. iv., 19, 5.)

Harpasto quoque subligata ludit.
(*Ibid*, Lib. vii., *Epig.* 67, 4.)

There seems to have been also a game (if, indeed, it was a game at all) played with a ball of glass, probably hollow, and deriving its interest from the difficulty of avoiding breaking it in play. The name of a great player (*pilicrepus*), Ursus Togatus, said to have invented the game, is preserved on an ancient tablet, bearing an inscription, found at Rome in 1591, in the Pontificate of Innocent IX., and now attached to a pillar in the Vatican. It is 10 palms in height and 5 in width. The inscription was printed in 1630 by a Roman, Fr. Maria Turrigius. It seems most probable, however, that this was not really a game. That the *pila vitrea* was almost certainly hollow is shown by a passage of Pliny (l. 36, c. 26), who describes such a ball, filled with water, used as a burning-glass.

The *Pilicrepus* seems to have been the marker, or, at any rate, the person in charge of the balls :—

Si vero pilicrepus supervenerit, et numerare cœperit pilas. (Seneca, *Ep.* 56, 2.)

To the noise made in this enumeration of the balls, or in the actual play, Statius alludes :—

Quid nunc strata solo referam tabulata, crepantes
Auditura pilas; ubi languidus ignis inerrat
Ædibus, et tenuem volvunt hypocausta vaporem?
(*Sylv.*, i., 5, 57.)

Mercurialis devotes a chapter to these ball-games (Lib. ii., cap. 5); conf. also *Mémoire pour servir à l'histoire de la Spheristique ou de la Paume des Anciens*, par M. Burette, 1736, 12mo.

"Among the Romans," says Krause, "in the Republican as well as in the Imperial days, ball-play was universally delighted in, even more as a health-giving, manly recreation, than as a boyish sport. Cato the elder played in the Campus Martius on the very day on

(1) Harpasta.

which he was accepted as a candidate for the Consulate."

A good and complete account of these games, as far as they can be explained, is to be found in *Les Jeux Des Anciens*, by L. Becq de Fouquières, Paris, 1869, 4to.

V.—Montaigne's brother killed by a Tennis-ball.

(P. 19.)

"Et s'il m'y fault mesler, un mien frère, . . . Le Capitaine S. Martin, aagé de vingt et trois ans, qui avoit desià faict assez bonne preuve de sa valeur, iouant à la paulme, receut un coup d'esteuf qui l'assena un peu au dessus de l'aureille droicte, sans aulcune apparence de contusion ny bleceure; il ne s'en assit ny reposa, mais cinq ou six heures aprez il mourut d'une apoplexie que ce coup luy causa."

(*Essais de Michel De Montaigne*, 12mo, Paris, 1844, Publiés par J. V. le Clerc, p. 84.)

VI.

(P. 24.)

The following is the full text of this precious document:—

En la pñce de moy [*blank*] Conr et secretaire du Roy, Pierre Gentil, ayant la charge de monstrer a jouer a la paulme aud' Sr a Confessé auoir recu comptant de Mr Raymon Phelypeaux Conr de sa Mate en son conseil destat et tresorier de son espargne *La somme de Cinq cent liures* dont sad' Mate luy a faict don en consideracion de ses services qu'il a rendu durant toutte lannée derniere a monstrer a jouer a la paulme au Roy de la quelle somme de Vc L led' Gentil sest tenu pour content et bien payé et en a quicté et quicte Led' Sr Phelypeaux tresorier de l'espargne susd' a tous aveux Tesmoing mon seing manuel cy mis a sa reqte Le neufme Jour de Juillet mil six cent douze.

Desaigneaulx.

VII.—A child nearly killed by a lion in a Tennis-court.

(P. 25.)

Le Camus, Maistre des Requestes(2) filz de le Camus le riche, estant petit garçon, alla voir un lion que l'on monstroit dans un jeu de paulme sur un theatre. Il n'estoit pas bien à sa fantaisie; il voulut passer par un bout du theatre et montoit avec une eschelle, quand le lion, qui estoit à l'autre bout (et le theatre avoit toute la largeur du jeu de paulme), en un sault fut à cet enfant, et avec sa queüe l'ameine de l'eschelle sur le theatre, le manteau entortillé autour de la teste. Il le tenoit desjà sous luy, quand d'en bas un page, peut-estre plustost pour faire niche au lion que pour secourir l'enfant, luy donna un coup de gaule. Le lion sautte vers le page, et on tira le petit garçon en bas, en danger de luy rompre le col; il en fut quitte pour une saignée.

(Tallemant des Réaux, Edn. de 1858, vol. vii., p. 292, *Gens sauvez ou guéris.*)

(2) Mort en 1680. C'est celui qu'on appelle Patte-Blanche. Il se pique d'avoir de belles mains.

VIII.

(P. 55.)

By this Act (12 Ric. II., c. 4–6) it was provided

[VI. Servants shall use only Bows and Arrows, and leave idle Games.]—That no Servant of Husbandry, or Labourer, nor Servant [or] Artificer, nor of Victualler, shall from henceforth bear any [Buckler] Sword, nor Dagger, upon Forfeiture of the same, but in the Time of War for Defence of the Realm of England, and that by the surveying of the Arreyers for the Time being, or travailing by the Country with their Master, or in their Master's Message; but such Servants and Labourers shall have Bows and Arrows, and use the same the Sundays and Holydays, and leave [all playing at Tennis or Football, and other Games called Coits, Dice, Casting of the Stone, [Kailes,] and other such importune Games;] and that the Sheriffs, Mayors, Bailiffs, and Constables, shall have Power to arrest, and shall arrest all Doers against this Statute, and seize the said [Bucklers,] Swords and Daggers, and keep them till the Sessions of the Justices of Peace, and the same present before the same Justices in their Sessions, together with the Names of them that did bear the same. And it is not the King's Mind that any Prejudice be done to the Franchises of Lords, touching the Forfeitures due to them.

Caills, cailes, cayles, kayles, keiles, or skales, from the French *quilles*, was the original form of the game of nine-pins or skittles, in which a truncheon was thrown at the pins.

In 1410 (11 Henry IV., c. 3–6) the statute of 1389 was re-enacted and confirmed (ex Rot. Stat. in Turr. Lond. iii. m. 10. "*De ladvys & assent*" . . .), persons convicted of offences under the act to be liable to "Imprisonment by six Days," and the mayors, sheriffs and constables, to have power to put the statute in execution, under penalty, for default of doing so, of xxs. for the mayors and sheriffs, and vis. iiijd. for the constables.

IX.

(P. 58.)

Extracts from the Register of the Ironmongers' Company 1454–1533.

ix daie of March Anno xxxvij (Henry VI.)

folio 32b And at the tyme of the accompt ther was delyv'ed to the seid wardeyns for ballis..... lixs ijd

f. 25b	Itm Resseywid of Robt Tooke for teneis balles	iiij^{li}		
f. 27b	Itm Resseywid for balles of Test and op. as it shewyth in the bill of owr Accompt the siñe	iiij^{li}	xvij^{s}	j^{d}
f. 28	Also ther Remayneth in the hondis of Robt Tooke for ballis that we be Chardgid w^{t}		xlv^{s}	x^{d}
f. 28b	Itm We charge vs with certeyne mony in the hondys off Robt Toke ffor ballis growen in the tyme off oure p^{r}decessours to the Siñe off .		xlv^{s}	x^{d}
f. 28b	Itm We charge vs with lv grosse & do ballis which grewe vnto vs ffrom the vijth day off Novembre A^{o} vj^{to} vnto the xxviij Day off Juyll. A^{o} viij the grosse at xx^{d} Siñ.	iiij^{li}	xij^{s}	vj^{d}
f. 31b	Itm Solde to Thome Toche xlvij groce ballis at xx^{d} the groce ffor oure tyme vnto mydsom^{r} An^{o} x Reg. Edwardi quarto Siñ.....	iij^{li}	xviij^{s}	iiij^{d}
	Itm Robarde Toke owith ffor ballis Siñ.		xlv^{s}	x^{d}
f. 38b	John holder owith for ballis ...		xxij^{s}	vj^{d}

Ric. III.

f. 45	Itm Ressevid more By Willm Portelowthe ffor xxv Groce ball. Siñ.....		xx^{s}	j^{d}
	Willm Bruyth owith for a grosse of ballys			xvj^{d}
	Rogg^{r} Barttelett owith for a grose & iiij dosen ballys p^{r}s			xxij^{d}
	Rychard Smyth of Newgatt owth for ij grosse balleys ...		ij^{s}	viij^{d}
	Johñ Belle owith ffor x grosse ballys		xj^{s}	viij^{d}
	John Saykyn of Maldonne be portlowth owith ffor xx grose ballys p^{r}s		xx^{s}	
f. 49	Ressevyd off dyv^{r}se p^{r}sonys ffor vij grose iij doss. Ballys ...		x^{s}	j^{d}
f. 53	Roger Bartlett owyth ffor a Grose balls and iij Doss. ...			xxij^{d}
	Willm portlowthe owyth ffor John Saykyn off Maldon ffor xx grose balls		xx^{s}	

f. 69b	Itm Rescued for ballis at diuers tymes ..... (M.c.c.c.c.^{x}iiij^{x}. xv.)		xxv^{s}	iij^{d}
f. 79b	Itm rec. for iij grosse of balls (M. ^{c}iiij^{c}. lxxxxix)		iij^{s}	
f. 80b	Itm rec. of pops wyfe for balls ij grosse (1499)			xvj^{d}
f. 81	Itm Payd to Maister p^{r}ker when he scholde offir the xth peny of the balls with his grott (1499)			xij^{d}
f. 86	Item Receyvyde for Balls at ij tymys (1503)		xv^{s}	
f. 90	Itm Rs of barñde solas for xij grose bawlls		xij^{s}	
f. 90b	Itm Rs of barnard solas for xviij grose bawlls		xviij^{s}	
	Itm Rs of Barnard solas for the iiij Pōōhyns in ow^{r} garden ffor hys tenys play ffor a yere quett rent endyd at Crystmas 1505			xij^{d}
f. 92b	Itm barnard solas owyth for xx grose bawlls		xx^{s}	

From 27 Hen. VII. to 1 Hen. VIII.

f. 94b	Rs Ballys the sam. day of barnard		xiij^{s}	
f. 95	Rs of barnard solas for xxix grose ballys.....		xxix^{s}	
	Rs of John Maria for xij grose ballys		xij^{s}	
	Rs for j grose ballys of barnard			xij^{d}

Henry VIII.

f. 98b	Itm Receyvyd of Barnard for xlviij grosse ballys		xlviij^{s}	
f. 103	Rs of barnard solas for ^{x}xxxx^{x}. xv. grosse of balles . (date 1513)	iiij^{li}	xv^{s}	
f. 106	Itm Rs off Barnard tennesse playar be Ryc. Pownd for bawlys		xiij^{s}	iiij^{d}
f. 106	Itm Rs off Pownd for ij grosse off Bawlys		ij^{s}	
f. 109b	Rs of barnard solase for liiij grosse of ballis.....		liij^{s}	xj^{d}
	Rs of Hew byrd for iij grosse of ballis		iij^{s}	
f. 123	Rs of Johñ Stynt ffor iij grosse & iiij doss. bawlls y^{t} was oweing by A. Curwyns tyme		iij^{s}	iiij^{d}
	Rs of John Stynt for vij grosse & x dos. bawlls		vij^{s}	x^{d}
	Rs more of John Stynt for iiij grosse bawlls		iiij^{s}	
f. 127	P^{d} for tythe of bawlls (16 Hen. VIII.)			xij^{d}
f. 134	Rs be Stynt of John Askewe x gros of balls x^{s}.....		x^{s}	
	Rs of Johñ bentley tenesse play. for vij gros balls		vij^{s}	
	Rs of Robert Fermire for holde dett iiij gros balls (17 Hen. VIII.)		iiij^{s}	

f. 140	Rs of John Askaye for xiiij grosse balls	xiiij^{s}	
	Rs of Wyllyam bentley for vj grosse balls	vj^{s}	
	Rs of humfrey barne for vj grosse balls	v^{s}	
	Rs the xiiij day of Juneñ for vij grosse balls of John Askaye	vij^{s}	
	Rs by the handys of John Stent of bentley for iiij grosse balls	iiij^{s}	
	Rs by Wyllyam Kennard for balls		xiiij^{d}
f. 144^{b}	Rs thys yere for balls (20 Hen. VIII.)	xlij^{s}	iiij^{d}
f. 146	Rs ffor balls of thys yere (1529)	xx^{s}	vj^{d}
f. 147	Payd to the p^{r}son for tyth of the balls (1529)	ij^{s}	
f. 149	Receuyd of Rychard Deken for bawlls (1530)	xv^{s}	iiij^{d}
f. 167	Rs of Maystres bentley of the tennys play for a yere (1535)	ij^{s}	

There are also, beside the above, other similar references to receipts for balls, not copied here, as follows:—

Folios 32, 32^{b}, 36^{b}, 45, 94^{b}, 105^{b}, 111, 113^{b}, 115, 126^{b}, 128^{b}, 131^{b}, 134, 141^{b}, 155^{b}.

X.

(P. 60.)

In Journal 8 of "Proceedings of the Court of Common Council," fol. 74, occurs the following minute:—

1 *Apr:* 14 *Edwd. IV.* [1474].
Isto die consensum est quod Tenys pleying et Cloyssh pleying nullo modo deinceps infra civitatem nec libertatem ejusdem exercetur etc. et quod quilibet Aldermannus debet facere scrutinium infra Wardam suam propter premissa, etc.

It may be noted that closh, clossh, cloish, cloissh, cloyssh, clashc, or clash, was a game similar to caills, but played with a bowl, and forbidden by Acts An. 17 Edw. IV., cap. 3, and 27 Henry VIII. Two years later another such minute occurs, spring having apparently brought round again the necessity for repressing the open-air games, in Journal 8, fol. 127b:—

16 *Edw. IV., 3rd April.*
My Lord the Maire chargeth and cōmaundeth that noo maner persone what degre of condicon he be hoff suffer any tenys playing, playing at the Cloissh or the Cailes to be used in his hous or upon his ground Which he occupieth or shall occupie hereafter within the Citee of London or Suburbies of the same upon payn to lose xl^{s}. as ofte as he dothe the contrarie to the use of the Comminaltie of the said Citee and Inprisonament of his body by the space of vi daies.

3 Ap. XVI. Edwd IV. Concordatum est quod de cetero nullus utatur vel permittat exerciri Tenis Cloissh playing vel Cailes in domo sua vel fundo suo sub pena xl^{s} tocies quocies etc., et sub pena inprisonamenti per vj dies absque remissione quoquo modo et quod fiat super hoc proclamatio per tres dies seperales, etc., forma sequenti.

As a matter of fact, no proclamation actually follows here; but there can be little doubt that it was made, and the resolution of Common Council carried out to the letter.

In the Statutes of the Realm, vol. ii., p. 462 (17 Edw. IV., c. 3), 1477, we find another enactment of the same kind, to the following effect:—

Item, Whereas by the Laws of this Land no Person should use any unlawful Games [or Pleys] as Dice, Coits, Tenis, and such like Games.....upon Pain to have Imprisonment of Three Years, and to forfeit and lose for every Offence, xx li.

The nuisance, however, if nuisance it was, seems still to have existed three years after this date; and, accordingly, more stringent measures were passed. In the same Journal 8 (mentioned above), fol. 201, the following appears:—

xxvij°. die Mart A° XIX°. E. iiij^{t}. fcā fuit p^{r}clamatio seq. ffor as moche as by the meanes of Tenys playng playng at Caills Clossh ffote ball Disyng and Cardyng and other like games many hurts & Incōvenients in Daies passed have growen, ffor the Reformacion whereof divse acts & statuts by Auctorite of Sondrie p^{r}liaments have been ordeyned and made. . . . . Therefore my lord the Maire of this Citee in eschewying of the Incōvenientes nowe daily growyng & in tyme to come ar like to ensue of the said gammes chargeth & cōmaundeth that no labourer Servante nor App^{r}ntice of any suche Artificer or Vitiller or of any other man take uppon hym nor be so hardy to pley the Tenys Caills Clossh ffoteball or use disyng and Cardyng or other like gammes wi^{t}in this Citee of London or ye libtie of the same uppon payn of Imp^{r}sonment by the space of vj daies as is aforehercerd but that thei use shotyng or other semblable games—Which be not p^{r}hibet nor for boden by the Kyng oure sou^{r}aign lords lawes.

Shotyng was, of course, to be made compulsory, the king's severity imitated, and Tennis, &c., rigidly *forboden* to the vulgar herd.

XI.

(P. 60.)

By a statute, 11 Hen. VII., cap. 2 (1495), it was enacted again, but with less severity,—

That noon apprentice ne s^{r}vaunt of husbondry laborer ner s^{r}vaunt artificer pley at the Tables from the xth day of January next cōmying but onely for mete and drinke, ner at the Tenys Clossbe Dise Cardes Bowles nor any other unlaufull game in no wise out of Cristmas, and in Cristmas to pley oonly in the dwelling house of his maister or where the maister of any the seid s^{r}vauntes is p^{r}sent, upon peyne of imprisonement by the space of a

day in the Stokkis openly; And that the housholder where disyng carding tenys pleiying bowles Clossh or any other unlawfull game afore reherced shalbe used, otherwise then is afore reherced, and that laufully be p'sented before Justices of Peas the Maire Shiref in his Tourne or Stuard in his lete, or by examynacion had afore the seid Justices of Peas, that p'ces be made upon the same as upon endytment of trespas ayenst the Kingis peas and that the seid mysdoer be admytted to no fyne undre the sōme of vjs. viij*d*.

XII.

(P. 68.)

In Statutes of the Realm, 27 Henry VIII., c. 25 (1535-6), there is an

"Acte for punysshment of sturdy vacabundes and beggers," by which it was "enacted by thauctoritie aforsaid that no p'sonne nor p'sonnes at any tyme after the feaste of Seint John Baptiste next cōmyng, shall use and mayntene any open playeng House, or place for cōmen bowling dysyng carding closhe tenys or other unlawfull games, taking money for the same or other gayne, in any place of this Realme, upon peyne to forfaite fyve markes for ev'y moneth that such unlawfull Howses or Games shall be openly kepte used and mayntened," &c. . . . A similar Act was passed again, 33 Hen. VIII., cap. 9 (1541-2), forbidding anyone to "kepe houlde occupie ex'cise or maynteyne any cōmon house alley or place of bowlinge Coytinge Cloyshe Cayles halfe bowle Tennys," &c., under a penalty of 40s. for every day during which such house, &c., was kept open; and every person convicted of playing any of the above games was liable to a fine of 20s. for every such offence, except at Christmas, when leave was given to play those games in their masters' houses, or in their masters' presence. By the same statute, however, it was provided, "that it shall be lawfull to everie Nobleman and other, havinge manors lands tenmts or other yerelye p'fitts for terme of lyef in his owne right or in his wyeffs righte to the yerelye value of a hundred pounds or above, to comaunde appoynte or licence by his or their discrecōn his or their servaunts or famylye of his or their house or houses for to playe, within the preyncte of his or their Houses Gardens or Orchardes, at Cardes Dyce Tables Bowles or Tennis."

This severe act seems to have been prompted or occasioned by a Petition from the "Bowers Fletchers Stringers and Arrowehedmakers," who complained bitterly that, in spite of the "diverse good and lawfull statutes," made "for the advauncement and mayntenance of Archerie, and for the avoydinge of diverse and many unlawfull Games, . . . diverse and many substill & inventatyve and craftye p'sons, intendinge to defraud the same estatutes, sithence the makinge thereof have founde and dayly fynde many and sondrie newe and crafty Games and Playes, as," &c. They prayed, therefore, that those statutes might be re-enacted and made perpetual, as the former Acts had been intended to be, seeing that "by means and occacōn of customable usage of Tennys Playe Bowles Cloyshe and other unlawfull Games, great ympoverishment hathe ensued, and manye haynous murders robberies and fellonyes were cōmytted and done," &c.; and to this their petition and prayer his Majesty and the Parliament graciously assented.

In the Appendix to the Second Report of the Royal Commission on Historical MSS. (pp. 77, 78,) is an account of *The Manuscript of Richard Corbett, Esqre., at Market Drayton.* Perhaps the most interesting article in this small collection is a quarto volume of papers written by different hands, and showing the manner in which such statutes as the above were administered. It begins with "certyn ordinances paynes in the Great Courtes of Drayton in Hales, holden before Sir Rowland Hill, K^t^., and begun in the 36th year of King Henry 8." The latest entry is for 1720. The rules are for the management of the town and its inhabitants, and penalties are imposed for playing at tables, cards, dice, and other unlawful games.

XIII.

(P. 68.)

Dr. Turner, Dean of Wells, to Mr. Fox, concerning his Book of Martyrs: and some intelligence of his knowledge of Bishop Ridley.

Wells, Nov. 26.

Moribus erat longe placidissimis et citra hypocrisim aut monasticā austeritatem sanctissimis. Arcu enim et pila palmaria sœpissim...sese mecum exercuit.

(Harl. MS. 416, fol. 132^b^, line 2.)

XIV.

(P. 68.)

The details of the preparation for carrying out this sentence are curious:—

"Whereupon," continues the chronicler, "there was called to do execution, first, the Sergeant Surgeon, with his instruments pertaining to his office; then the Sergeant of the Wood-yard, with a mallet and block to lay the hand upon; then the King's Master Cook, with a knife to cut off the hand; then the Sergeant of the Larder, to set the knife right on the joint; then the Sergeant Farrier, with searing-irons to sear the veins; then the Sergeant of the Poultry, with a cock, which cock should have his head smitten off upon the block, and with the same knife; then the Yeoman of Chandry, with sear-cloths; then the Yeoman of the Scullery, with a pan of fire to heat the irons, a chafer of water to cool the ends of the irons, and two forms for all officers to set their stuff on; then the Sergeant of the Cellar, with wine, ale, and beer; then the Sergeant of the Ewry, with bason, ewre, and towels. All things being thus prepared, Sir William Pickering, Knight-Marshal, was commanded to bring in his prisoner, Sir Edmund Knevet, to whom the Chief Justice declared

his offence, which the said Knevet confessed, and humbly submitted himself to the King's mercy; only he desired that the King would spare his right hand, and take his left; 'Because,' said he, 'if my right hand be spared, I may live to do the King good service:' of whose submission and reason of his suit, when the King was informed, he granted him to lose neither of his hands, and pardoned him also of his lands and goods."

XV.—Another repressive statute.

(P. 69.)

2 & 3 Philip and Mary, c. 9 (1555–6), entitled an "Acte to make voyde dyvers Lycences of Houses wherein unlawful Games bee used." In the preamble it is shown that "by reason of sundry Lycences heretofore granted to divers p'sons for the maintayning & Keping of Houses & places for Bowlyng Tenyse . . . & other unlawfull Games . . ., these have beene daily secretly practised by ydle & misruled p'sons repairing to such places, of the wch Robberies . . . . have ensued;" and, consequently, it was enacted that such Licences should be from thenceforth void.

XVI. — A grant of Denmarke House, with the Tennis-court, &c.

(P. 80.)

"De concessione ad vitam Domine Marie Regine. Ann. D. 1625. An. 1. Car. 1, &c. Rex, omnibus ad quos, &c., salutem. Sciatis quod nos . . . . damus & concedimus dicte Consorti nostre Domine Marie Regine totum illud regale sive capitale Messuagium. . . . . Necnon totum illud tenementum nostrum vocatum le Upperhouse, & totam illam Domum sive Edificium vocatum le Tennis Courte, situata jacentia & existentia, in posteriori Parte, Anglice the Backside, dicti capitalis Mesuagii sive Domus Mansionalis vocati Denmarke House, cum Pertinentiis . . ."

(Rymer's *Fœdera*, vol. viii., p. 211.)

XVII.

(P. 90.)

This Act provides that those, who

"by any fraude shif deceit or unlawfull device in playing at or with Cards Dice Tables Tennis Bowles . . . or in or by beareing a share or part in the sides or Hands of such as doe or shall play . . . and as aforesaid win obtaine or acquire . . . any Summe or Summes of money . . . shall ipso facto forfeit and lose treble the Summe or value . . . and treble costs . . . And for . . . preventing all excessive . . . playing and gameing . . . if any person . . . shall play at any of the said games . . . (other than with or for ready money) or shall bett . . . and shall lose any summe . . . exceeding the summe of One hundred pounds at any one time or meeting upon Ticket or Credit . . . and shall not pay downe the same at the time . . . he shall not . . . be bound or compelled . . . to pay or make good the same . . . And the person soe winning the said moneyes . . . shall forfeit and lose treble the value of all such summe. . . ."

XVIII.—Repression of fraudulent play.

(P. 95.)

"All notes Bills or other securities granted or executed by any Person . . . where the whole or any part of the Consideration" was "for any Money . . . won by gaming or playing at Cards Dice Tables Tennis Bowles," &c., were to "be utterly void:" further, "any person . . . who shall . . . play at any of the games aforesaid" and "lose to any One so playing or betting . . . the Sum or Value of Ten Pounds and shall pay . . . the same or any Part thereof, the Person so losing and paying shall be at Liberty within Three Months . . . to sue for and recover the money or Goods so lost and paid . . . . And in case the Person . . . who shall lose such money . . . shall not . . . sue and with Effect prosecute . . . it shall be lawful . . . for any person to sue for and recover the same and *Treble the value thereof with Costs*" . . . . and further still, "that if any person shall by any Fraud or unlawful Device . . . win any Sum of money . . . or at any one time . . . above the sum or value of Ten Pounds, he shall forfeit Five Times the Value . . . and shall be deemed infamous . . . and suffer corporal Punishment as in Cases of wilful Perjury," &c.; and, "in case any Person . . . shall challenge or provoke to fight any other Person . . . upon account of any Money won by gaming, playing or betting at any of the Games aforesaid, such Person shall being thereof convicted forfeit to Her Majesty . . . . all his Goods . . . and suffer Imprisonment without Bail . . . during the Term of Two Years. Provided always that nothing in this Act shall extend to prevent . . . any Person . . . from Gaming or playing . . . within any of Her Majesties Palaces" during her actual residence at any of them, "so as each playing be for ready money only."

XIX.—The death of Frederick, Prince of Wales.

(P. 98.)

"The Prince expired suddenly, in the beginning of 1751, at Leicester House, in the arms of Desnoyèrs, the celebrated Dancing-Master; who being near his bedside, engaged in playing on the Violin for his Royal Highness's amusement, supported him in his last moments. His end was ultimately caused by an internal Abscess, that had long been forming, in consequence of a blow which he received in the side from a Cricket Ball, while he was engaged in playing at that game, on the lawn at Cliefden House in Buckinghamshire, where he then principally resided."

(*Historical Memoirs of my own Time* (1772–1784), 2 vols., London, 1815, 8vo, vol. i., p. 408, by Sir N. William Wraxall, Bart.)

That he did not die, however, so deeply lamented as a prince mentioned on a former page (76), is amply

shown by the epitaph which was currently quoted immediately after the event :—

"Here lies Fred,
Who was alive and is dead :
Had it been his father,
I had much rather ;
Had it been his brother,
Still better than another :
Had it been his sister,
No one would have miss'd her :
Had it been the whole generation,
Still better for the nation :
But since 'tis only Fred,
Who was alive and is dead,
There's no more to be said."

(*Metrical Epitaphs, Ancient and Modern*, by Rev. John Booth, B.A. Camb., London and Eton, 1868, 16°.)

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Abbreviation, n. = note.

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